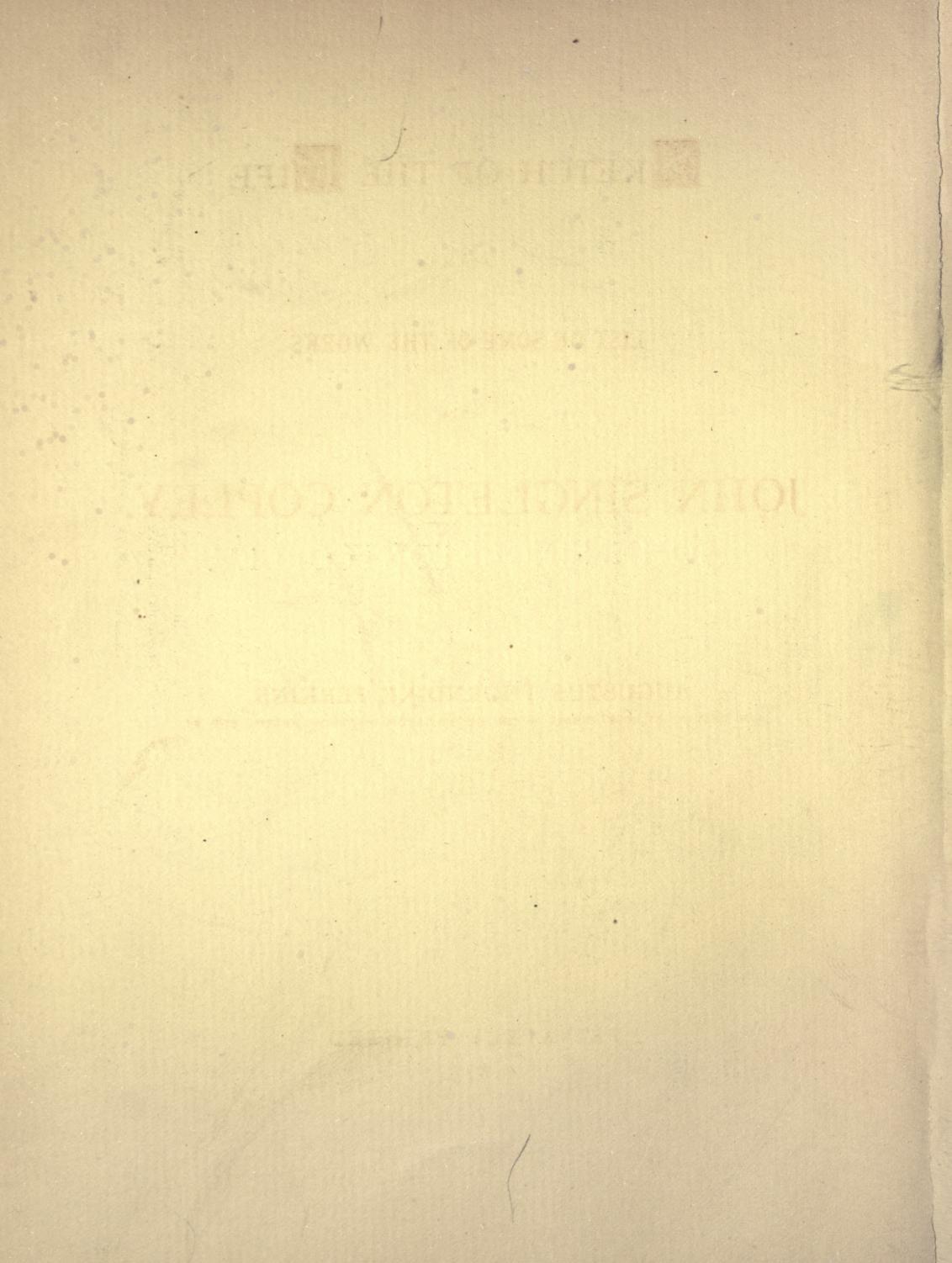


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JOHN SINGLETON COPLEY.



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SKETCH OF THE **L**IFE

AND A

LIST OF SOME OF THE WORKS

OF

JOHN SINGLETON COPLEY.

BY

AUGUSTUS THORNDIKE PERKINS,

A. M. HARVARD COLLEGE, MEMBER OF THE MASSACHUSETTS HISTORICAL SOCIETY, ETC., ETC.

PRIVATELY PRINTED.

1873.



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To

ELIZABETH GREENE PERKINS,

A GREAT-GREAT-GRANDDAUGHTER OF THE ARTIST,

This Book

IS AFFECTIONATELY INSCRIBED,

BY HER FATHER,

THE AUTHOR.



PREFACE.

BT is proposed in the following Memoir to exemplify the life of JOHN SINGLETON COPLEY by his signed and dated pictures, and also to correct certain errors which have been made by former writers as to his opportunities for early study.

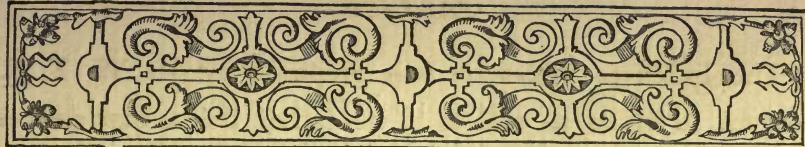
The commonly received tradition is, that he had no instruction in his early youth, and one writer evidently thinks that Boston at that time was a mere trading post.

In regard to the genealogical portions of this work, the writer has been obliged to depend on family tradition to a great extent, as the best authority to be obtained under the circumstances, although he is aware how little reliance is to be placed upon it.

He has also observed the difference in the spelling of various family names; in this respect he has not attempted to decide which may be right, but has entered them in their order as they came from the hands of his informants.

The Index to this work was prepared by Mr. W. T. R. Marvin, to whom, as well as to his father, the author desires to express his acknowledgments for the great assistance they have rendered him.





MEMOIR.

JOHN SINGLETON COPLEY was the son of Richard Copley and Mary Singleton, his wife; both of whom are thought to have emigrated to Boston from Limerick, in Ireland. The Copley family, of Yorkshire, has long been seated in that County; and it is supposed that Richard Copley was a descendant of some member who emigrated to Ireland. The present representative of the Yorkshire family is Sir Joseph William Copley, Baronet. The Singletons, from whom came Mrs. Copley, according to Burke,¹ are a family of importance and station in County Clare, descended from the Singletons, of Lancashire. Mrs. Copley was the younger daughter of John Singleton, Esq., the great-grandfather of the present John Singleton, Esq., of Quinville Abbey, County Clare.

All who write at the present time on subjects like the one before us should and do receive family traditions with extreme caution, although it is often useful to record them.

The story current in the Copley family is, that Mr. Richard Copley, although endowed with a good name and a handsome person, was not rich. Squire Singleton perhaps

¹ See Burke's *Landed Gentry*, 4th ed. p. 1379.

could not, and certainly did not, so largely endow his daughter as to allow her husband and herself to continue to reside in County Clare in the style to which she at least had been accustomed. The young people, therefore, very wisely determined to seek a new home in America, where they could permit themselves more freedom from family influences and restraint.

The result was, that they not only sought, but found, in this country, a very fair amount of worldly prosperity, which has been continued in a remarkable manner to their numerous descendants.

John Singleton Copley, R. A., was born in Boston, July 3, 1737. By the records of Trinity Church, it appears that his mother, Mrs. Mary Singleton, widow of Richard Copley, married Peter Pelham, May 22, 1748, when her son, John Singleton, was nearly eleven years of age.

Mr. Pelham was a widower, and had by his first wife three sons, Peter, Charles, and William; by his second wife he had but one son, Henry, whose portrait as the "Boy with the Squirrel" is in the possession of his great-niece, Mrs. James Sullivan Amory.

The marriage of Copley's mother to Mr. Pelham was probably of the utmost advantage to the future artist. Besides being a man of unusually good education for the times — a land surveyor and a mathematician, — Mr. Pelham was certainly a passable painter of portraits, and a mezzotint engraver of more than ordinary merit. He preceded Smibert the painter, and Harrison the architect, who came to this country in the train of Bishop Berkeley, by at least three

years. Whitmore — always most excellent authority on such points, — speaking of him in connection with his painting and engraving, says, “ He was the founder, indeed, of these arts in New England.”

Mr. Pelham painted portraits of the Rev. Cotton Mather, the Rev. John Moorhead, the Rev. Timothy Cutler, and the Rev. Mather Byles. He also engraved these four portraits, placing upon each the inscription of “ pinxit,” as well as “ fecit,” or “ excudit.”

Besides these, Pelham engraved a portrait of the Rev. Benjamin Coleman, in 1734, taken from a picture by Smibert; also one, in 1743, of the Rev. William Cooper; in 1747, one of Governor Shirley, one of the Rev. Joseph Sewall; and, in 1750, one of the Rev. Thomas Prince.

The original picture of Rev. Cotton Mather is now in the American Antiquarian Society’s rooms at Worcester. A portrait of Deacon Barnard, of Mather’s Church, dated in 1728, was exhibited in Boston last year, and may be ascribed confidently to Pelham. It is owned by Dr. J. B. S. Jackson, of Boston.

There are some reasons for thinking that Pelham was the instructor of several of the engravers who succeeded him. He most probably taught his step-son, Copley, the rudiments of his art, whilst his example must have been of timely service in fostering such tastes as the child may have shown. The household of Peter Pelham was, perhaps, the only place in New England where painting and engraving were the predominant pursuits.

In this family Copley lived from his eleventh to his four-

teenth year, and became greatly attached to his new relatives.

It is a well-founded tradition that he was as quiet and studious in his boyhood as he was conscientious and pains-taking in his later years.

His letters show that he had been carefully educated in his early youth,—a lack of which advantage can be with difficulty concealed in middle age. He knew enough of mythology to paint, when quite young, two allegorical pictures, in which the arrangement of the figures proves that he had considerable familiarity with that subject.

When Copley was about fifteen years of age, he painted a portrait of his step-brother, Charles Pelham. This picture is now in the possession of Charles Pelham Curtis, a great-grandson, and shows some promise of what it was possible for Copley to accomplish in after years. The background of the picture is out of drawing; but the figure, although stiff, is not badly rendered.

That he advanced rapidly in his art, appears from the fact that, when he was sixteen years old, he published an engraving of the Rev. William Welsteed, from a painting which he made himself.

The inscription on this engraving is: “Rev. William Welsteed, of Boston, New England, æt. 58. 1753, J. S. Copley pinxit et fecit.” As this engraving was published soon after the death of Mr. Pelham — which occurred in 1751,—it may be fairly inferred that it was commenced under his supervision, and advanced to a certain point under his instruction. In the same year he painted a portrait, which is

signed J. S. Copley, and dated 1753, of Dr. De Mountfort, then a child. This very interesting picture is well drawn and quite good in color, and is owned by Mrs. C. D. Farlean, of Detroit, Mich.

In 1754 was painted the allegorical picture of Mars, Venus, and Vulcan. This picture is thirty inches long by twenty-five wide: Vulcan, with his anvil and forge, seems engaged in making darts, one of which Venus throws at Mars, who is approaching. The picture is signed and dated, 1754, and is in the possession of Mrs. H. B. Chapman, of Bridgewater, Mass.

In 1755 Major George Washington, late aide-de-camp to General Braddock, visited Boston for the sake of relating to Governor Shirley the circumstances attending the death of that gentleman's gallant son, at the fatal battle of Monongahela.¹ It was then well known that the courage and experience of Major Washington, and the steadfastness of the Colonial troops, had saved the remnant of the British army on that day; and the young Virginian was, naturally, the observed of all observers. Mr. Copley painted his portrait in miniature; which, after remaining in the Washington family for many years, came into the possession of Washington Irving, and from him to the late Mr. George P. Putnam, of New York, the well known publisher.

In 1756, he painted a three-fourths length portrait of

¹ "Colonel Washington left Alexandria, on his journey to Boston, Feb. 4th. . . . He returned on the 23d of March. . . . He was well received and much noticed by General Shirley, with whom he continued

ten days, mixing constantly in the society of the town. . . . He also visited Castle William, and other objects worthy of a stranger's notice." — *Sparks's Washington*, vol. ii. p. 132.

General William Brattle, life-size, which, although somewhat hard, shows a decided advance in manner. This picture is signed and dated, and is owned by Mr. William Sumner Appleton of Boston.

In 1758, Copley drew in crayon a fine head of Hugh Hall, which is signed with a monogram and dated. It is in possession of his great-granddaughter, Miss Baury.

From this period he improved rapidly; and in 1762 he painted exceedingly well. In 1763, he drew in crayon a portrait of the beautiful Rebecca Gardiner, afterwards the wife of Captain Philip Dumaresq, of the British army. This portrait, although somewhat injured by an accident, manifests quite an improvement in ease and grace. About 1766, he painted a portrait of Mrs. Edmund Perkins, the great-great-grandmother of this writer, wherein he displayed his extraordinary powers in the delineation of old age. The countenance is remarkable for the thoughtful charm of its expression, wonderfully rendered, and its fine intellectual character, time as yet not having destroyed the original regularity of the features, which in youth are said to have been of very great beauty. This picture is in the possession of Daniel Shillaber of Brighton.

In 1767, he painted a fine picture, which is signed in monogram and dated, of Rebecca Boylston, who was the second wife of Governor Gill. In 1768, Mr. C. W. Peale, afterwards a well known artist, entered his atelier as a student.

In 1769, he painted those two most beautiful pictures of Colonel and Mrs. Lee, which are signed with a monogram

and dated. In his later years, Mr. Copley frequently spoke of these pictures, declaring that, for the manner in which they were painted, he could not surpass them. They are in the possession of a grandson, — General William Raymond Lee.

At this time, 1769, Boston contained a population of about eighteen thousand souls. The Hancock mansion, the De Blois house, the residences of Faneuil, Vassal, Governor Bowdoin, Governor Hutchinson, and Sir Henry Frankland, all stately buildings, standing in extensive gardens, decorated the city. The surrounding country was beautiful and well cultivated, and the fine harbor was ploughed by the cut-waters of numerous vessels from all parts of the world.

The houses of the gentry were ornamented with many very good portraits. There exist in Boston at the present time eleven portraits, painted by Smibert, of no little merit; while there are known to be at least eighteen by Blackburn, some of which are really excellent. Besides these, there were a considerable number of good pictures painted in England, that had found their way to this country by one accident or another, — such as the portrait of Governor Belcher, said to be painted by Liopoldt; that of Lord Stafford and Mr. Wentworth, said to be by Vandyck; Winthrop, by Vandyck; and a picture of one of the Dudleys, by Sir Godfrey Kneller. All these pictures Copley must have seen, since, says Dr. Gardiner, "his genial disposition and his courtly manners make him a welcome guest everywhere." We may easily believe that so careful a student did not pass such pictures by without thorough study, and from them gained much knowledge, both in drawing and in coloring.

Besides this, Boston was at that time the seat of a learned, refined, and cultivated society. Among the eminent divines were Dr. Holyoke, President of the University, Dr. Chauncy, and Dr. Cooper. Of great judges and lawyers were Chief Justice Oliver, Judge Andrew Oliver, Judge Chambers Russell, Judge James Otis, Judge Marston, Judge Saltonstall, Councillor Dana, and Solicitor-general Quincy.

Among the distinguished women of the time were Mercy Otis Warren, the historian; the beautiful Lady Wentworth, Mrs. Barrel, Elizabeth De Blois, Mrs. Colonel John Murray, Anna and Rebecca Gardiner, Mrs. Barrett, Mrs. Henry Hill; Susan and Mary, the daughters of Richard Clarke; Mrs. Henshaw, Mrs. Inches, Mrs. Watson, Mary Turner, Dorothy Quincy, Lady Temple, Mrs. Sargent, Mrs. Amory, and Mrs. James Perkins,— all noted in their time for unusual attractions.

Of statesmen and politicians, there were Sir John Temple, Samuel Adams, Governor Hutchinson, John Hancock, Governor Bowdoin, Colonel Sparhawk, and Harrison Gray; while James Allen, Dr. Byles, and Joseph Green were men of excellent wit and most rare humor.

Of great merchants, there were Thomas Hancock, John Barrett, Colonel Watson, Josiah Quincy, Benjamin Greene, William Phillips, John Wendell, Richard Clarke, John Erving, Edward Payne, and Epes Sargent; and, finally, to show that Copley, since his early youth, could not have been without sympathizers of his own turn of mind, we may mention, besides his step-father Mr. Pelham, a number of resident artists. John Smibert, who came to America from

England with Bishop Berkeley, married Mary Williams, of Boston, and left four sons and a considerable property. He was known to be intimate with Mr. Pelham; and as Copley painted so early as 1752, it may be fairly inferred that he had every opportunity of studying the works of the older artist. There was Harrison, also, the architect who came over with Smibert, and designed the King's Chapel and the Episcopal Church at Cambridge. He went back to England to assist in the decoration of Blenheim Castle, but returned to Boston, married, and died here. There was Paul Revere, always a friend of Copley. When he returned from Fort Edward and resigned his commission as a Lieutenant of Artillery, he established himself as an engraver. He made an engraving on copper from a portrait of the Rev. Dr. Mayhew, and was celebrated for his political caricatures. He certainly designed almost all the solid wooden frames that surround Copley's pictures at the present time.

Nathaniel Hurd, whose portrait was painted by Copley, as was Revere's, was an excellent artist, and probably a pupil of Pelham. He engraved a miniature of the Rev. Dr. Sewall; and was exceedingly graceful in designing coats-of-arms and book-plates.

Nathaniel, son of John Smibert, gave promise of considerable abilities as a painter, but died young, in 1756.

John Greenwood, born in 1726, has left a very fair specimen of his skill, in a picture of John Cutler, in the possession of Mr. William Appleton. And, among the painters and engravers of lesser note, we may mention Richard Jennys, Jr.,

Thomas Johnson, Robert Turner, Francis Dewing, George Searle, and Francis Garden.

The last artist on the list is J. B. Blackburn, whose pictures, to a certain degree, Copley, in his early manner, imitated and surpassed. It would seem, from seeing the pictures of these painters side by side, that Copley must have studied with Blackburn. Both frequently used, either as the lining of a dress or as a drapery, a certain shade of mauve pink. Blackburn uses this shade feebly, while Copley dashes it on with the hand of a master. Some of Blackburn's drapery is as good as Copley's, particularly his white satins; but many of his heads, especially those of women, are feeble. This is never so with Copley. He may be hard and angular, but he is almost always vigorous. The fine pictures of Joseph Allen and his wife, in the possession of Miss Andrews; and of the Cunningham family, in the possession of Mrs. Porter, show conclusively how good an artist Blackburn was.

On November 16, 1769, when he was about thirty-two years of age, Copley married Susan, the daughter of Mr. Richard Clarke, a distinguished merchant of Boston. One of Mr. Clarke's sons was at that time commissary-general of the British army in Boston; and a daughter, Mary, married Judge Samuel Barrett, LL. D.

About 1770 he painted two beautiful miniatures on ivory, of Mr. and Mrs. Samuel Cary. These pictures are in the possession of a daughter, Miss Cary, of Chelsea.

In 1771, Colonel Trumbull relates that he visited Copley, in Boston, and found him living in a beautiful house, fronting on a fine open common. Trumbull, then a young man

at Harvard College, seems to have been struck with the elegance of the artist's dress and appearance.

He describes him as attired in a crimson velvet suit, laced with gold, and as having everything about him in very handsome style. Indeed, Copley writes about this time that, considering the size of the place, he is making a very comfortable income.

In 1772, Copley painted a fine picture of Eleazer Tyng, which is signed John Singleton Copley, Boston, 1772.

In 1773, says the late eminent conveyancer, Nathaniel Ingersoll Bowditch, "Copley owned all the land bounded on the west by the Charles River, thence by Beacon Street to Walnut Street, thence by Walnut Street to Mt. Vernon Street, thence by Mt. Vernon Street to Louisburg Square, thence by Louisburg Square to Pinckney Street, thence by Pinckney Street to the water; containing about eleven acres of land."

There is some evidence to prove that Mr. Copley passed the winter of this year in Charleston, S. C., where he painted several portraits. Returning in the spring to New York, he remained there for several months.

About this time Copley painted his picture of "The Boy with the Squirrel;" which he selected to send to England for exhibition at Somerset House. Benjamin West, to whom the picture was consigned, received and examined it. He knew it to be the work of an American artist, from the wood upon which it was stretched, and also from the fact that the flying squirrel belonged to New England. No letter came with this portrait; but so excellent was it considered, that

the rule that no picture without the artist's name could be exhibited, was dispensed with. In consequence of the favor with which it was received, Copley was advised to go to England; and he quitted America in the early part of 1774, never to return.¹

From England he crossed to the Continent, and studied assiduously,—particularly at Parma and at Rome. He travelled in Italy as far south as Naples, and visited in company with his friends, Mr. and Mrs. Ralph Izzard, of South Carolina, the wonderful temples of Pæstum, "which," as he says, "were antiquities in the time of Augustus Cæsar."

It was with difficulty that he was persuaded to take two portraits in Rome, so precious did he find every moment of his time.

In 1775, he travelled and studied in Germany, in Holland, and in France, and soon afterwards was joined in England by his family, consisting of his father-in-law, Mr. Richard Clarke (whose tea had so lately been mixed with the waters of Boston harbor), his wife, his son John Singleton, afterward Lord Chancellor Lyndhurst, his daughter Elizabeth, afterwards married to Gardiner Greene, of Boston, and his other daughter, Miss Mary Copley.² There was still another child, a boy, whose portrait is painted in the family picture, but who died an infant. Mr. Copley soon distinguished himself, and in 1777 he was made an associate of the Academy.

Judge Curwen, writing from London in December, 1780,

¹ John Singleton Copley sailed as a passenger from Boston with Captain Robson in 1774. (*Mr. James M. Robbins, M. H. S.*)

children sailed in the "Minerva," Captain Calahan, from Marblehead for London, May 27, 1775. (*Mr. James M. Robbins, M. H. S.*)

² Mrs. John Singleton Copley and three

states that he saw in Mr. Copley's studio, finished, "The Family picture," "The death of Lord Chatham," "Watson and the shark," and a portrait of Mrs. Hay.

The celebrated Elkanah Watson was in London in 1782. He had a full-length portrait of himself taken by Copley, for which he paid one hundred guineas. Mr. Watson, in his journal, thus speaks of the picture and of the artist: "The painting was finished in most exquisite style in every part except the background, which Copley and I designed to represent a ship, bearing to America the acknowledgments of our independence. The sun was just rising upon the stripes of the Union streaming from her gaff. All was complete save the flag, which Copley did not deem proper to hoist under the present circumstances, as his gallery was the constant resort of the Royal family and of the nobility. I dined with the artist on the glorious 5th of December, 1782. After listening with him to the speech of the king, formally recognizing the United States of America as in the rank of nations, previous to dinner, and immediately after our return from the House of Lords, he invited me into his studio; and there, with a bold hand, a master's touch, and I believe an American heart, he attached to the ship the stars and stripes. This was, I imagine, the first American flag hoisted in Old England."

In 1783, Copley was elected a Royal Academician, and was offered five hundred guineas to paint a family group of six persons.

From this period, Copley was borne along by the full tide of success. He purchased from Lord Fauconborg the man-

sion-house in George Street, long afterwards famous as the residence of the great Chancellor Lyndhurst.

He painted a portrait of Lord Mansfield, whose house was near his own. Mrs. Greene well remembered the burning of Lord Mansfield's residence, by the mob, during the riots incited by the enthusiast, Lord George Gordon.

He painted three of the children of George III., — a very graceful picture, now at Buckingham Palace. At the time that he painted the picture of Charles I. demanding the five members, for which a number of the gentlemen of Boston paid fifteen hundred pounds, Mrs. Greene recollects that she and her father were driven in a post-chaise over a considerable part of England, visiting every house in which there was a portrait of a member of the Long Parliament, and always received as honored guests.

It is said that every face in this great picture was taken from a portrait which, in Copley's time, was extant.

Besides his many graces of mind and person, John Singleton Copley was endowed to a remarkable degree with the great gift of sound common sense, and was enabled to impart his convictions to those seeking his advice in a manner that made them always acceptable.

Mr. Richard Frothingham, a member of the Massachusetts Historical Society, tells us, on the authority of the Hutchinson Papers, that this trait was evinced in a most notable manner at the time when the public mind in Boston was greatly excited in regard to the cargoes of tea which had lately arrived in that port.

Mr. Copley appeared before and addressed the town meet-

ing at that time, making certain suggestions looking to a compromise on the subject, which were received with great attention and respect, and which tended, for a while at least, to allay the bitterness of party strife.

On the whole, Copley's life was one of great success. He had the advantage of the acquaintance of many of the most eminent men of his time, both in England and America.

In his domestic life he was unusually fortunate. His wife was a charming, cultivated woman; his son, one of the most distinguished men of the day; and his daughters, remarkable both for beauty and intelligence.

The author of these sketches had the pleasure, some years since, of conversing with Miss Mary Copley,—at that time a resident of Hampton Court Palace. This lady was a woman of remarkable intellect and force of character; the intimate friend and counsellor of her distinguished brother through his long and eventful life. Her familiarity with and interest in the politics of Europe and America was astonishing; and on the day of her death, at the age of ninety-four years, it is said she had read to her the leading article in the “Times,” which treated of some political matter in which she was interested.

“I remember my father distinctly, in 1785,” said Miss Copley. “Many fine gentlemen came to our house in George Street, and I have seen many since; but I do not remember ever to have observed one who surpassed my father in elegance of manner or in the dignity of his deportment.” “He was fond of handsome things, exceedingly particular in his dress; and much given to hospitality; but his first pleasure

was in painting, and his second was in reading the English classics, especially the poets." "His favorite book was Milton's 'Paradise Lost;' and he dearly loved flowers, which he painted beautifully." "In his disposition he was exceedingly generous and kindly; and he always praised and admired his brother artists, with whom he was ever on the most intimate terms."

Mr. Cutting, writing from London in 1788, says: "I have visited Mr. Copley, the famous historical painter. I was highly gratified while viewing his representation of the death of William Pitt, Earl of Chatham. It is a most excellent performance, and proves a fortunate one. If he sells it for the price he demands, and which I think will be readily obtained, the picture and the engraving of it now subscribed for will have produced about eleven thousand pounds. Mr. Copley gave me a rough sketch, a key to the painting."

This letter and the sketch are in the possession of Mr. W. G. Brooks, a member of the Massachusetts Historical Society.

Copley was a staunch Churchman, and a man of strong religious feelings. This latter trait is shown by his treatment of the subjects of many of his later works,—such as his "Adoration of the Magi," and his "Samuel" and "Eli" and "Saul."

His last picture was on the subject of the Resurrection. His last portrait, says Dunlap, was the likeness of his son. It is possible, however, that Dunlap mistook a portrait that Copley made of himself, for the purpose of having it engraved, for one of his son, as there exists no picture that is

known of Lord Lyndhurst taken by his father at that time. This last portrait was burned, together with many valuable sketches and letters of the artist, by the great fire in Boston of 1872.

That conflagration was especially destructive to valuable portraits by Copley, there having been lost a fine picture of Dr. John Clark; another of his wife, Mrs. Elizabeth Breame Clark; one of William Clark, his son; another of his daughter, Mrs. Jonathan Mayhew; and also an admirable crayon likeness of the husband of this lady, the celebrated divine.

Besides these, there were burned a fine portrait of Benjamin Greene; another beautiful picture of Mrs. Murray and her nephew, Gardiner Greene, as a boy, standing by her side; also a portrait of Gardiner Greene, taken in the year 1800,—an excellent specimen of Copley's latest manner. It is believed that there were several others destroyed, but no accurate information on this point can be obtained at present.

John Singleton Copley died in 1815, full of years and of honors; and was buried at Croyden Church, near London, leaving, as a monument in America, two hundred and sixty-nine oil paintings, thirty-five crayons, and fourteen miniatures, that are known, and perhaps many more.

The author of this sketch has not attempted to make a complete list of Copley's pictures in England. It may well be that there are almost as many there as in America. He has noted, however, all those that are known to him.

It is proposed at some future time, when the present work has been criticised and corrected, to issue another and more

perfect edition. From the manner in which the present sketch has of necessity been prepared, it is impossible but that many and grave errors have been made.

The writer therefore most earnestly requests all persons who are interested in the subject, to forward to him any additions or corrections they may be anxious to have inserted ; and, in conclusion, begs to offer his acknowledgments and thanks to Mr. W. H. Whitmore, Mr. J. W. Dean, Miss Elder, Mr. Drake, Miss Kennedy, Mr. Colburn, and Mr. W. S. Appleton ; and also to all the owners of the Copley pictures, generally, for the kindness with which they have borne, and the patience with which they have answered his, perhaps, too persistent inquiries.

A. T. P.





COPLEY'S PAINTINGS.



N regard to the Adams pictures, Mr. Charles Francis Adams writes:—

“*John Adams* was born in 1735, and died in 1826. The picture is a full length portrait, painted in London in the latter part of the year 1783. It is now in possession of Harvard College. He is attired in a brown velvet court dress, standing by a table, underneath which is a globe. The upper half was engraved in London, and prefixed to the title-page of the ‘*Defence of the Constitution of the United States*,’ published by Stockdale, 1794. The entire picture was engraved under my direction, and prefixed to the fifth volume of my publication of the works of John Adams, in 1851.

“*John Quincy Adams*. Painted in half length, and must have been taken in London somewhere about the year 1796. It has never been engraved, but it is my intention to have it done for the work which I am preparing for publication in connection with his papers.”

John Adams. A distinguished merchant; he was the son of the Rev. Hugh Adams, his mother being Susannah Parker. The picture is of half length, and life size, and repre-

sents him as dressed in a brown coat, a richly embroidered satin waistcoat, and a full wig. He stands with his right hand resting upon his hip, while his left is thrust into his waistcoat. A background, with the sea and a ship in the distance, completes the picture.

Mrs. John Adams, wife of the above, is a companion picture. She is dressed in a blue robe, cut low in the neck, and her dark hair is without powder. Her left hand lies in an easy position upon her lap, while her right is concealed by her dress. The background has a landscape of trees and sky. These two pictures are in the possession of their descendant, Miss Dorr, Commonwealth Avenue, Boston.

Samuel Adams. This picture is of three-fourths length. He is standing by a table, holding a paper in his hand. The dress is a brown coat. It is a spirited and beautiful portrait, and hangs in Faneuil Hall. Governor Samuel Adams, LL. D., was born in Boston, in 1722. Graduated at Harvard University, in 1740. Elected representative to the Assembly in 1765. He married Elizabeth, daughter of the Rev. Samuel Checkley, in 1749. In 1775 he was proscribed by the British Government. In 1781, he was President of the Senate in Massachusetts. He was Lieut. Governor of Massachusetts during a period of six years, from 1789 to 1794, and Governor of Massachusetts for four years, from 1794 to 1797. An enthusiastic patriot, his Revolutionary services were surpassed by no one; an able writer, a powerful speaker, he was ever ready to throw his great influence on the side of liberty. He was a great-grandson of Henry Adams, the first emigrant, from whom descended President John Quincy Adams. Samuel Adams died 1803.

A second picture is in Copley's later manner. It measures sixteen by twelve inches. It is in the possession of Harvard College.

Nathaniel Allen. Was a grandson of Joseph Allen, who came to Gloucester in 1674. This portrait is of three-fourths length. He is dressed in a brown suit of the times, and is seated at a table, his left arm resting on a book, and holding a letter in his hand. The whole picture is beautifully painted.

Mrs. Nathaniel Allen. Her maiden name was Sarah, daughter of Col. Epes Sargent. She was born in 1729, and died in 1792. She is represented as standing, and wearing a large hat. She is dressed in a steel-colored silk, and is drawing on her glove. It is three-fourths length, and in Copley's late manner. These two fine pictures are in the possession of a great-nephew, Ignatius Sargent, Brookline.

James Allen was born in 1739, and was quite distinguished as a poet. He wrote the well-known lines on "The Boston Massacre," and many other pieces. It was thought by those conversant in the matter, that had he not been a man of large fortune and easy disposition, he would have risen to great eminence. He died in 1808. This picture, which is in the possession of the Massachusetts Historical Society, is a half length, and represents a young man with dark eyes and hair, dressed in a brown coat and waistcoat with gold buttons, and a black silk neckerchief.

Thomas Amory was born in 1700, and married a Miss Holmes. He died May 1, 1770. This portrait is drawn in colored crayons, only giving the head and shoulders. The

features are full, and rather regular, with a beautifully fresh and light complexion. The dress is a greenish blue robe, with a full, curling wig. The picture is in the possession of his descendants, the Misses Codman, Bristol, R. I. There was another portrait of this Mr. Amory, a crayon also, which was destroyed by fire. In this the dress was a blue silk robe and full wig.

John Amory, Senior, was a merchant, and a son of Thomas Amory: born August 29, 1728, died June 5, 1803. He married, January 16, 1757, Katharine Greene. This portrait is of three-fourths length. He is standing with one hand resting on the back of a chair, the right hand holding an open letter. The color of the picture is now of a subdued richness, and represents the dress as being a gold-laced brown velvet coat, and small clothes. Beyond are drapery, sky, the sea, and a ship. It is in the possession of his descendants, the Misses Codman, Bristol, R. I.

Mrs. Katharine Amory, wife of John Amory, a daughter of Rufus and Katharine Greene. She was born November 22, 1731, and died April 11, 1777, in London. This picture is chiefly composed of browns and yellows, the dress being yellow silk or satin. The drawing of one of the hands is poor. In a strong light may be seen a little negro boy beneath a table. This portrait is in the possession of her descendants, the Misses Codman, Bristol, R. I.

Thomas Amory was born in 1722, died in 1784. This portrait is in oil, of three-fourths length. He is dressed in a brown coat, and leans upon a staff, holding a glove in his hand. It is in the possession of his grandson, Thomas C. Amory, Boston.

Mrs. Amory, born in 1740, and died in 1823. She was the wife of Thomas Amory. The dress is of blue silk, cut low in the neck, with a lace tucker. The picture is of half size, and is curious as the last one painted before Copley left Boston, and not being finished, payment was never asked nor rendered; so says the tradition. It is in the possession of Edward Sohier, Longwood.

John Andrews, some of whose letters have been published by the Massachusetts Historical Society. This is a crayon drawing, one-quarter length, representing the subject when he was twenty-eight years of age, and is in a fine state of preservation. It is in the possession of his son, the Rev. George B. Andrews, Highwood.

Rev. Nathaniel Appleton was born in 1693, died in 1784. He is dressed in clerical robes and bands, and is represented as sitting in a chair, and holding in his hand a book. This picture was painted in 1764. It is in the possession of Harvard College.

Mrs. Nathaniel Appleton, wife of the above, whose maiden name was Margaret Gibbs, was born in 1701 and died in 1771. The dress is a black basque with a skirt of grey silk. The right elbow-rests upon a table with the hand supporting the face. It is a half-length picture, and is in the possession of Harvard College.

Charles Apthorp, the son of Charles Apthorp, to whom there is a memorial tablet in the King's Chapel. He is represented as dressed in a blue velvet doublet with slashed sleeves,—evidently a fancy dress. The collar is large and trimmed with white lace. The hair is brushed back from

the face, which is very handsome. This portrait is in the possession of his grandson, John T. Apthorp, of Melrose, and is dated on the back 1764.

Rev. East Apthorp, rector of the Episcopal Church in Cambridge. This picture is in the possession of a Miss Dexter, of Philadelphia, Penn.

Captain Apthorp, an officer of the British Navy. This is a crayon of half size. It is in the possession of Miss Ann Apthorp, Jamaica Plain.

Mrs. John Apthorp was Hannah, daughter of Sheriff Stephen Greenleaf and Mary Greenleaf his wife. She was married in 1765. This picture is of oval form, and of half length, representing a young lady dressed in a blue silk, edged round the neck with white lace. She has also a pink scarf, fastened at the waist by a pearl pin. The face is rather in profile. Round her neck she has a collar of three rows of pearls, tied behind with a blue bow. Her dark hair, without powder, is drawn back from her face, and dressed with pearls, and with three small flowers on the top. The portrait is in the possession of her grandson, Robert E. Apthorp, of Boston.

Mrs. John Bacon, the wife of the Rev. John Bacon, of the Old South Church. This lady was the daughter of Mr. Ezekiel Goldthwaite, of Boston, was born in 1733, and married for her first husband the Rev. Alexander Cummings. The picture was painted in 1769, and is two feet and a half square. The dress is of brown satin, the sleeves ruffled at the elbows, and a lace shawl; over the neck, a pearl necklace. A small lace cap completes the whole costume. This

picture is remarkable for the brilliancy given to the eye and the beauty of the hand and arm. She died in Stockbridge, in 1821. This portrait, together with the original bill for it, is in the possession of a granddaughter, — Mrs. Elizabeth G. Colt, of Pittsfield, Mass.

Mrs. Bacon, the mother of Judge Bacon. This picture was painted in 1771, and when last heard of was in Utica, N. Y. Its present owner is unknown.

Joseph Barrell. Mr. Barrell's country-house was the main building of what is now the McLean Asylum in Somerville. The picture is a miniature, set in gold, as a bracelet, measuring one inch and a quarter by one inch and a third, and is exquisitely painted. The present owner is the Rev. George B. Andrews, Highwood.

Mrs. Hannah Barrell. The first wife of Joseph Barrell, formerly of Pleasant Hill, now Hospital Hill, in Charlestown. She was the mother of the late Mrs. Benjamin Joy. It is a crayon, twenty-four inches long by nineteen inches wide. She was a handsome woman; and is dressed in a bodice of blue satin, and an over-dress of pink silk trimmed with ermine. In her bosom she wears a damask rose-bud. Her hair is combed back from the face, and dressed with a cluster of short curls on the top of the head. Her eyes are hazel, and the lips pouting, — the pout is said to have been occasioned by a compliment from the artist, and secured at the suggestion of her husband, who laughingly said, "Take her with that pout," which was done. It is in the possession of Daniel Austin, Kittery, Maine.

Mrs. Barrell, a daughter of Mr. Saward. The picture is

of three-quarters length, representing a lady in a standing position. It is in the possession of her descendants, the Misses Barrell, of York, Maine.

Colburn Barrell. This picture is of one-fourth size, in crayon, and is in the possession of the Rev. George B. Andrews, Highwood.

John Barrett. A full length picture, fifty inches long, by forty wide. He is represented as seated beside a table; his right hand holds a pen and his left rests upon his knee. He is dressed in a suit of olive-colored cloth. Mr. Barrett was a distinguished merchant of his time. He was born June 12, 1708. He was one of the warmest friends and most active supporters of the cause of liberty, in behalf of which he gave most liberally from his own private means. As an instance of this, he chose to redeem with gold, to a large amount, the paper money paid to our troops in Boston by the government. He was one of the committee of six, appointed by the merchants of Boston, in 1768, to resist the imposition by Parliament upon the Colonies of the onerous duties on sundry articles of commerce. The committee of six were, — Thomas Cushing, John Hancock, William Phillips, John Barrett, John Irving, Jr., and Edward Payne. On their recommendation the merchants of Boston pledged themselves not to send for nor import from Great Britain, between January 1, 1769, and January 1, 1770, any kind of goods except those absolutely necessary; the same being named in an agreement. Mr. Barrett was for many years deacon of Dr. Eliot's church, in Boston, and died September 9, 1786.

Mrs. John Barrett was Sarah, daughter of John Gerrish, born July 25, 1711, married Mr. Barrett June 3, 1731, and died February 9, 1798. In her will Mrs. Barrett mentions the portraits of her husband and herself, painted by Copley. Her picture is fifty inches long by forty wide, representing her as wearing a robe of olive brown brocaded damask, with a dark green cloak ornamented with scarlet. The dress is cut square in the neck, over which is thrown a muslin kerchief; embroidered muslin sleeves, a muslin cap and a pearl necklace complete the costume. These pictures were in the possession of their grandson, the late N. A. Barrett, West Cedar Street, and are now owned by the family.

Judge Samuel Barrett, LL. D., the son of John and Sarah Barrett, was born in Boston in 1738; graduated at Harvard College in 1757. He married first, Mary, a daughter of Richard Clarke, and sister to Susan Clarke, who married John Singleton Copley. Their brother was Richard Clarke, Jr., some time Commissary-general of the British Army in Boston. His second wife was Elizabeth Salisbury. He was Judge of Probate, and also a Judge of the Supreme Court, and received the degree of LL. D. from the University of Edinburgh. Judge Barrett is represented as dressed in a white wig, and the costume of the times. The picture is oval, and in Copley's later manner, having been painted in London, and is now in the possession of Mrs. C. M. Temple, Rutland, Vermont.

Sarah Barrett, a daughter of Judge Samuel Barrett. Her husband was Mr. Samuel Cabot. She was the mother of Edward and Samuel Cabot, and of Mrs. Dr. Follen. The

portrait is a small oval, five inches and a half by four inches and a half, on copper, and represents a pretty young woman in a hat of those times. It was in the possession of her grandson, the late Charles Follen.

Mrs. Eunice Balston, a daughter of John Turner, of Salem. She married first, in 1729, Col. Benj. Browne; secondly, Mr. Balston. The picture is five feet long by three feet and a half wide. The portrait is in the dress of the period, and is a fine specimen of Copley's manner. It is in the possession of her great-great-grandson, George W. Hall, Medford.

Benjamin Beale. He was born in England, May 30, 1741, and died at Quincy, Mass., January 29, 1825. He was by profession a sea captain, and is represented in a full dress suit of light cloth. The size is twenty-nine inches by twenty-four.

Mrs. Benjamin Beale, whose maiden name was Ann Copland, was born in Liverpool, May 27, 1745; married there in 1767, and died in Quincy, February 13, 1814.

Also a small portrait of their son, painted at the same time. The size is thirteen inches by fifteen. He was born in Liverpool, June 6, 1768; died in 1826, in the Bourbonnais, Province of Normandy, France, where he resided the greater part of his life. These portraits are in the possession of their grand-children, the Misses Beale, Quincy, Mass., and are thought by them to have been painted by Copley, in England.

Mrs. Black. Of half size. Represents a young lady in a white satin robe. This picture was given by Mrs. Black to

Mrs. Boardman, and by her to her daughter, Mrs. Harrison Gray Otis, in whose possession it was in 1872.

James Bowdoin, Governor of Massachusetts, was a son of James Bowdoin, a member of the Council, who died 1747, and a grandson of Pierre Bowdoin, who emigrated 1685, from La Rochelle. Governor Bowdoin was born in 1726; H. C. 1745; died 1790. His eminent ability and great wealth made him one of the most distinguished men of his times. He was a Representative three years. A member of the Council sixteen years, and Governor of Massachusetts two years, 1785 and 1786, during which time he displayed great executive ability and courage in suppressing Shays' Rebellion. He married Elizabeth, daughter of John Erving, by whom he had James, who married his cousin Sarah Bowdoin; and Elizabeth, who married Sir John Temple, Bart. The eldest daughter of Lady Temple married Hon. Thomas Lindall Winthrop, father of Hon. R. C. Winthrop, to whom the picture belongs. The portrait is a miniature of oval form. The face is in profile, and the costume is a white wig and a dark coat. From the manner in which it is painted it seems as though it had been done about the year 1770.

Mrs. Mary Bowers, a daughter of Joseph Sherburne, of Boston. This picture is four feet six inches in length, by three feet nine inches in width. It was taken at the age of twenty-six years. Her dress is of white satin, with a train of purple velvet edged with gold. She has a Blenheim spaniel in her lap. In the possession of her granddaughter, Miss Mary Danforth, Boston.

Judge Metcalf Bowler. In the possession of Mrs. Wm. C. Snow, Providence, R. I.

Mrs. Judge Bowler, wife of Judge Metcalf Bowler, of Providence, R. I. The size of this picture is fifty inches long by forty inches wide. Mrs. Bowler is represented as dressed in a blue satin robe, the sleeves of which are trimmed with lace. On her head she wears a Marie Stuart cap, and she has a sapphire necklace about the throat. In her hands she holds a garland of flowers. The picture is in the possession of her granddaughter, Mrs. Robert Bowler, of Covington, Kentucky.

Nicholas Boylston. Three pictures. The first is a full length, and is dressed in a blue morning robe and purple cap.

The second dated 1767, with a monogram, is of three-fourths length, in a green morning robe, with ships in the distance. He was born in 1716, or 1717, and died in 1771. He was one of the benefactors of Harvard College, and founded a Professorship of Rhetoric and Oratory, of which John Quincy Adams was the first Professor. These pictures are in the possession of Harvard College.

A third picture of this gentleman represents him as seated, and dressed in a morning robe and cap. It is of three-fourths length, and is in the possession of Moses Kimball, Boston.

Thomas Boylston. This picture is of three-fourths length. The dress is a morning robe with a white satin waistcoat. He holds a pen in his right hand, and the left rests upon the back of a chair.

Mrs. Boylston is painted of three-fourths length, sitting in a chair, with her hands crossed upon her lap. Her dress is of gray satin, and upon her head is a white cap. In the back-

ground there hangs a curtain. This picture and the preceding are in the possession of Harvard College.

General William Brattle was born in 1702, graduated at Harvard College in 1722, and died in 1776. He is represented in full uniform as a Major-general. The picture is signed John Singleton Copley, 1756, Copley being at that time under twenty years of age. It is in the possession of William S. Appleton, Boston.

The Honorable Mrs. Arthur Browne, born in Boston in 1741; married Hon. Arthur Browne, second son of the Earl of Altamont, a captain in the British army. She was Anne, daughter of Dr. Sylvester Gardiner, and was a celebrated beauty of her time. She is represented as wearing a white satin dress ornamented with pearls, holding in her left hand a pink satin mantle; the right hand gracefully extended; a landscape is on the right; her hair is not powdered, and a curl hangs over the left shoulder. This picture was painted in England.

Another of the same subject was in the possession of her grandson the Marquis of Sligo. This picture is in the possession of her great-niece, Mrs. Margaret A. Elton, Boston.

Rev. Arthur Brown. A half length life-size portrait, representing a clergyman of the Church of England in his black silk robes and bands. He was born in England, and was a missionary to this country, and the first Rector of St. John's Church, Portsmouth. His pastorate continued for thirty-seven years. He was distinguished for his learning and piety; and his fine countenance shows him to have been a man of powerful intellect.

Mrs. Arthur Brown, wife of the above. A companion picture, representing a lady dressed in a blue silk robe, and wearing over her shoulders a mantle of a reddish tinge. Both of these pictures are in the possession of Mrs. Charles Burroughs, Portsmouth, N. H.

Capt. Stephen Brown. The size of this picture is about forty-nine inches long by thirty-five inches wide. It represents a very handsome man of large stature, rich brown complexion, and large black eyes. He has black hair brushed off from the forehead and temples, raised a little in the middle, and arranged in small bunches at the ears in the style of a wig. He is attired in a single-breasted, dark brown coat, with a very narrow collar, and a narrow black cravat encircles his throat; a little of the shirt just appears where the waistcoat is open at the top. He wears a very long dark green velvet waistcoat, trimmed with narrow gilt braid. The sleeves of the coat reach about three fourths of the length of the arms, with buttons on the tops of the cuffs; a small portion of the shirt sleeves are seen below, fastened with gold sleeve buttons. The right hand is holding the coat away, and rests on the hip. The left hand hangs by his side in an easy position. In the right of the picture is a tree. The background is of dark olive green, and, in the left, an island with a few trees upon it, and beyond, the sea and a ship. Stephen Brown and Mary Barron were married at Charlestown by the Rev. Hull Abbott, November 26, 1746. He was a native of Ipswich Hamlet, now Hamilton, and the son of one of the earliest settlers there, but resided in Charlestown before and after his marriage. He died in Edenton, N. C., at the age of thirty-two.

Mrs. Mary Barron Brown, born in Charlestown, Aug. 20, 1726; was married to Capt. Stephen Brown, in 1746, and died Dec. 22, 1801. The picture is about forty-one inches long by thirty-five wide. She was the daughter of George Barron, a native of Monmouthshire, Wales, who, in 1728, made a voyage to England; on his return, the vessel founded at sea. The crew of another ship, who were endeavoring to reach them, heard him exclaim as the vessel was sinking, "I am George Barron; we were bound for New England; the Lord have mercy on our souls." Had it not been for this remarkable instance of self-possession, the fate of those on board would probably never have been known. Mrs. Brown is represented as a very handsome woman, of brunette complexion, with black hair, and large, black eyes. She is taken without any ornaments, and has only a flower in her right hand. Her figure is remarkably fine and erect, and her position is very graceful. She is sitting with her hands—which are handsome—lying in her lap; a lawn handkerchief crosses her neck, and the ends pass under a band of velvet; sleeves of velvet, and white lawn with ruffles, leave the wrists exposed. Her dress is of dark blue velvet, with the skirt beautifully arranged. The background is of dark olive green. There are glimpses of sky and water, and on the right there is a large tree.

These portraits have always been in the possession of the family, and are now owned by a descendant,—Mrs. Mary Barron (White) Pratt, Boston.

John Brower. Copley is believed to have painted a por-

trait of this gentleman, but its whereabouts is at present unknown.

Col. Thaddeus Burr, of Topsfield, Ct. A picture of two-thirds length. He was a distinguished gentleman of his times. As the last sitting was taken just before a dinner with John Hancock, we have a representation of the dress appropriate to such an occasion, which consists of a brown suit, a blue satin waistcoat with silver buttons, and with ruffles at the neck and wrists.

Mrs. Eunice Burr, wife of the above, was a Miss Dennie, of Boston. Like the preceding, it is of two-thirds length; the dress being pink damask, open in front, showing a petticoat of white satin, trimmed with silver lace. There is white lace on the sleeves and at the neck.

These pictures are in the possession of Mrs. Judge Warren, of Plymouth.

Rev. Thomas Cary. This picture is of life size. The dress is a flowered robe. The style of the hair is plain, and is cut short. The scene is a library, and the figure is seated, with the hands crossed on an open Bible. Mr. Cary was a clergyman, and was born at Charlestown, Oct. 7, 1745; was ordained at Newburyport, May 11, 1768. He died at Newburyport, Nov. 24, 1808. He was the son of Samuel Cary and Margaret Graves. The picture is now in the possession of his great-nephew, Thomas Graves Cary, Cambridge.

Samuel Cary. An oval miniature on ivory.

Mrs. Samuel Cary. A companion picture of the above; both are very beautifully painted. These pictures are in the possession of a daughter, Miss Cary, of Chelsea.

Miss Catten. The size of this picture is of three-fourths length. The lady is dressed in a rich blue silk, cut square at the throat. She is sitting, with her hand resting on a table. This picture is in the possession of Mr. Hayden, Boston.

Mrs. Joseph Calif was a daughter of Dominicus Jordan, of Scarboro'. She was born in 1701, and died in 1772. The picture is of life size, and nearly full length, and represents her as dressed in a dead-leaf-colored satin, the bodice, waists and sleeves of which are trimmed with deep falls of rich lace. On her head is a lace cap, and in one hand she holds a book. It is signed and dated 1765, and is in the possession of Charles E. Miller, Milton.

Peter Chardon. A colored crayon of half length. He is dressed in the gown, bands, and wig of an English lawyer. Peter Chardon was born in Boston. He came from one of the Huguenot families, driven from France by the revocation of the Edict of Nantes. This picture is owned by his grandson, Edward Brooks, Boston.

Mrs. Miriam (Kilby) Clark. This picture is of life size. She is sitting in a large chair. Her hair is black. The eyes and complexion dark. She seems to be between fifty and sixty years of age. Her dress is of brown satin, with sleeves to the elbow, and ornamented with ruffles. On her head is a simple muslin Quaker cap. A muslin half-handkerchief on the neck. The dress is open in front. She was born about 1700, and married Mr. Benjamin Clark. The picture is in Copley's early manner, and is in the possession of her great-granddaughter, Mrs. Thomas W. Phillips.

Dr. John Clarke. This picture is of three-fourths length. He is dressed in black velvet, with a white wig and stockings, and sitting by a table on which stands the manikin. He was a distinguished physician of large fortune and great benevolence, practicing principally for his own satisfaction, and thence was known in Boston, as "The poor man's physician." It was in the possession of his great-grandson Peter Wainwright, Boston, but was burned in the great fire of 1872, with the two following pictures.

Elizabeth Braeme Clarke, wife of Dr. John Clarke. A companion picture. In a dress of green silk, with pearl ornaments on the neck and hair. The right hand rests on a table, while the left holds a book. Her hair is dressed without powder. It was in the possession of her great-grandson, Peter Wainwright.

William Clarke, son of Dr. John Clarke. The picture is of three-fourths length. He is dressed in a rich pearl-colored suit, handsomely laced, with a white wig. The left hand on the hip. A cottage and trees are in the distance. Mr. Wm. Clarke was a man of fortune, having no profession. It was in the possession of his great-nephew, Peter Wainwright, Boston.

Richard Clarke was a distinguished merchant of Boston. He graduated at Harvard College, 1729. A determined loyalist, he was an addressor of Hutchinson and of Gage, and was proscribed and banished. To him was consigned the tea which was destroyed in Boston by the celebrated tea party. His sons were Richard and Isaac; and his daughters, were Susan, who married John Singleton Copley, and

Mary, who married Judge Samuel Barrett. His portrait, which is admirably painted, is in the Family Picture, and represents him as a man of commanding presence,— the features resembling to a remarkable degree Stuart's portrait of President Washington.

Richard Codman. This picture is of life size, and the figure is seated. It is of three-fourths length. The great point of merit in the picture, is the drawing of the hands, which are holding a letter very naturally and gracefully. The subject of this portrait was born in Charlestown, Mass., in 1762. He graduated at Harvard College in 1782, and died unmarried in 1807. The picture was painted about 1790, while he was in England. Mr. Codman passed a large part of his life in France, where he made the beautiful collection of foreign pictures, now in possession of his family. The portrait is now owned by his great-nephew, Richard Codman, West Roxbury, Mass.

John Codman, who was married to Abigail Soley. This picture is grave in color. The subject is in a sitting posture. The dress is a plain, buttoned coat. He wears white stockings, and a white wig. The background is a curtain, a column, and some sky,— the blue of which is echoed by the color of the stuff that covers the chair, the only yellow in the picture being the brass nails in the chair. The left hand is remarkably well drawn, even for Copley. The right hand is thrust into the breast of the coat. The picture is slightly injured, by an attempt to clean it some years since. It is in the possession of John Amory Codman.

Rev. Samuel Cooper, D. D., born in 1725. Graduated at

Harvard College in 1743, and was pastor of Brattle Street Church at the age of twenty. He was first Vice-president of the American Academy of Arts and Sciences. He was remarkable as a writer for the taste and elegance of his style; and was exceedingly popular with both parties during the earlier days of the Revolution; to which may be ascribed the following verses on Dr. Cooper:—

“In Brattle Street we often meet
With silver-tongued Sam;
Who gently glides between both sides,
And thus escapes a jam.”

He was, however, in reality a strenuous patriot; an intimate friend of Franklin and of Samuel Adams. Copley painted several pictures of this distinguished divine. One very fine one, of half length, with wig and bands, is in the possession of Dr. Oliver Wendell Holmes. Two others are in the possession of the Rev. Dr. Lothrop, pastor of Brattle Street Church. The finer one, belonging to the Doctor himself; the other, probably a copy, the property of the Society. Dr. Cooper died in 1783. Another portrait is in the possession of the Massachusetts Historical Society.

Thomas Aston Coffin. Represented as a child of five years of age. He was born in Boston in 1754. Graduated at Harvard College in 1772, and died in London in 1810. He was the Assistant Commissary to the British army, with Brook Watson, under Sir Guy Carleton, and continued as Secretary with Sir Guy after he became Lord Dorchester. He was finally promoted to be Commissary-general of the British

army; and left one daughter,—the wife of the late Dr. Edward Hutchinson Robbins, of Boston. He is dressed in a low-necked sacque of green satin, over a dress of white satin, richly embroidered with lace, and with ruffles at the wrists. In his plump and pretty right hand he holds two cherries, while on his left are two white turtle doves. The plumes of his hat are seen behind the left hand. On the floor are battledores and shuttlecocks, and in the background is a pond and trees. It is in the possession of his granddaughter, Miss Anne S. Robbins, Boston.

Mrs. Coffin. This picture is of half length. The dress cut square, with a lace berthe, ornamented in front with three bows. The color of the dress is a steel gray. The hair and eyes are dark, and on the head is a frilled cap. Around her neck are three rows of pearls; one row being very large. It is a fine specimen of Copley's early manner; and is in the possession of William Sohier, Boston.

John Singleton Copley. A miniature, by himself. It is in the possession of the heirs of his great-grandson, the late John Singleton Copley Greene, Longwood.

A second portrait, painted by himself, is a life-size head, with a powdered wig. He wears a red coat. It is in the possession of Mrs. G. C. Crowninshield, a great-granddaughter of the artist.

There is another,—a crayon, twenty-three inches high by seventeen wide. In this he wears a pale green coat, lined with blue, a brown embroidered waistcoat, a lace cravat, with his hair powdered. In the possession of a granddaughter of the artist, Mrs. James Sullivan Amory, Brookline.

Mrs. Copley and her two children. A study in sepia for the family picture. It was in the possession of the late John Singleton Copley Greene, Longwood; who had also several other studies and beautiful drawings.

Mrs. Copley. She was Susan, daughter of Richard Clarke, and is represented in this picture as wearing a low-necked blue dress. Her hair is drawn back over a cushion, and decorated with flowers.

The Copley Family. The original sketch in sepia, from which the family picture is painted, is twenty-seven inches long by twenty-one wide. Mrs. Copley is represented as seated on a sofa; her arm resting on her son, the future Lord Chancellor Lyndhurst, whose arm is thrown around her neck. Her daughter Mary leans upon her other side, while her daughter Elizabeth stands in front, on her right. Mr. Clarke, the father of Mrs. Copley, sits holding an infant, playing with a rattle upon his lap. This child died young. Mr. Copley stands behind, against a column of the balcony, and holds in his hands a scroll. In a corner of the floor are a child's hat and feathers; and a landscape of trees form the background.

These two last pictures are in the possession of a granddaughter of the artist, Mrs. James Sullivan Amory, Brookline.

The Copley Family. This picture, which is about eight feet long by six feet high, is most superbly painted. It is doubtful if in all his works Copley ever surpassed this in detail, in color, or in composition. To the right of this picture sits the venerable Mr. Clarke, the father of Mrs. Copley; he

holds in his lap a beautiful child, who plays with a rattle. At his feet, on a drapery, lies a doll and a child's hat. Elizabeth Copley, afterwards Mrs. Greene, stands dressed in white, between her grandfather and her mother. Mrs. Copley is seated on a sofa, dressed in blue, caressing her son, the future Chancellor. Her left hand, which is placed on the boy's neck, is exquisitely painted, and decorated with a ring, now in possession of Lady Lyndhurst. Mary Copley plays about the sofa, behind her mother. Copley himself, stands behind Mr. Clarke, and holds in his hand a paper. The scene is laid in a portico; and beyond, is depicted a beautiful landscape. This picture is in the possession of Mr. Amory, of Boston.

Candace Crawford. In regard to this picture, Mr. Allen says: "All the knowledge I have of the ancient portrait of Candace Crawford, was obtained from her sister, Mrs. Thorpe, and her daughter, Mrs. Henry Smith. They told me more than sixty-five years ago, that it was one of the earliest paintings of Mr. Copley, the celebrated artist. The date of the portrait was not stated to me. Miss Crawford was born in 1746: and the likeness represents a maiden of about twenty years, wearing a tasteful flounced blue silk dress, and a purple rose in her bosom. On the supposition that the age of the lady was twenty, this would allow the date of the picture to be about 1766. The work is done in good taste, both in the style of drapery and drawing." The picture is in the possession of Zachariah Allen, of Providence, R. I.

Hon. Thomas Cranston.

Mrs. Cranston.

Miss Cranston, afterwards the wife of Rev. Luke Babcock.

These pictures are known to exist; and are believed to be in Rhode Island.

Mrs. Elizabeth Cummings. Of three-fourths length. The bill for this picture, showing it to have been painted in 1769, is extant. Its present whereabouts is unknown.

Richard Dana, the father of Chief Justice Francis Dana. The size of this picture is four feet two inches in length by three feet two inches in width. Mr. Dana is dressed in the wig, bands, and black robe of a barrister of the last century. He was born in Cambridge, Mass., Aug. 7, 1699, graduated at Harvard College in 1718, married a sister of Edmund Trowbridge, and died in Boston, May 17, 1772. He took a prominent part in the movements which preceded the Revolution. This fine picture is in the possession of his great-grandson, Richard H. Dana, of Cambridge. Copley painted a duplicate, which is in the possession of the descendants of Mr. Dana in England, and is said to be the better of the two.

Rev. Edmund Dana was born at Cambridge in 1739, graduated at Harvard College in 1759. He was Vicar of Wroxeter, Salop, and married the Hon. Helen, daughter of Charles, sixth Lord Kinnaird. This picture is of full length, and is beautifully colored. The subject is dressed in a crimson velvet morning-gown with white small-clothes, stockings, and wearing a dark velvet cap. This picture was unfortunately destroyed about 1840.

Mrs. Derby. This is a very large picture, in Copley's latest manner, of a lady dressed in white, ornamented with

gold. She is represented as St. Cecilia, playing on a harp, and angels are flying in the air above her. It is signed and dated 1806, and is in the possession of her grand-nephew, William S. Appleton, Boston.

Gilbert De Blois was a distinguished merchant of Boston, a determined loyalist, holding offices under the British Government. He built the fine old mansion known as the De Blois house, which stood where the Horticultural Hall now is. An addressor of Governor Hutchinson in 1774 and of Governor Gage in 1775, in 1778 he was proscribed and banished. In 1794 he presented an address to King George III., in London, where he remained for many years, and where the picture was painted. Mr. De Blois is represented sitting partly in profile, dressed in a brown coat with a white wig. His right hand rests upon a table in front of him, holding a pen, and over his head is a crimson curtain, with sky in the background. It is a fine specimen of Copley's latest manner. This picture came through his daughter to her niece, thence to the present owner, Mrs. Augustus Thorndike Perkins, of Boston, a great-granddaughter of the artist.

Mrs. Lanfrey Delisle was Bathsheba, daughter of Judge Metcalf Bowler. She married a French gentleman who came to this country with Lafayette. By a letter from her, dated 1785, we learn that she arrived at the country-seat of her father-in-law, near Grenoble, in safety, and was most kindly received by her husband's family. The marriage seems to have been a very happy one. Her portrait is a miniature on ivory, one and one quarter inches long, by one inch wide. It was taken before her marriage, and represents

the head and shoulders of a young lady, with her hair rolled back, dressed with flowers. Her dress is of pink, with a *bouquet de corsage*. The portrait is in the possession of her grand-niece, Mrs. M. Knight, Brooklyn, N. Y.

Dr. De Mountfort. The size of this picture is twenty-five inches by thirty, and represents a child with hair powdered, a blue coat and a yellow waistcoat. In the background are rocks and the sea. The boy holds in his hand a wreath of flowers. This picture is signed J. S. Copley, 1753, and is especially interesting, as it must have been painted when the artist was under sixteen years of age. It is almost the earliest known specimen of Copley's work, and is in the possession of Mrs. C. D. Farlen, Detroit, Michigan.

Rebecca Dumaresq. This picture is an oval crayon, twelve inches long by eight wide. The lady was the daughter of Dr. Sylvester Gardiner. She was born in 1745, and was married in 1773 to Philip Dumaresq, a grandson of Hellier Dumaresq, Seigneur des Augres, of the Island of Jersey. Philip Dumaresq was a captain in the British army, and served at Louisburg and elsewhere under Sir William Pepperell. He was also at one time an aide-de-camp to Lord Dunmore. A determined loyalist, he was proscribed and banished in 1778, and died at Nassau, New Providence, in 1812-13. This picture is in the possession of her granddaughter, Mrs. John Rice Blake, Boston. Mr. James Dumaresq, her son, also had a half-length portrait in oils, which was sent to his brother, Francis Dumaresq, of Jamaica, West Indies, where it is believed still to be.

Mrs. Nathaniel Ellery. Her maiden name was Ann Sar-

gent. She was married Feb. 16, 1721, and died Oct. 8, 1782. The size of this picture is four feet one inch by three feet four inches, and it was taken about 1760, when the lady was seventy years of age. She is in a sitting posture, with a watered silk dress, a bodice, and an inside lace handkerchief. Her shawl is of black lace, thrown over her shoulders; short sleeves with ruffles, complete the costume. She is holding an open book in her hand. It is in the possession of N. E. Rogers, Boston.

Mrs. —— Ellery. This picture is of three-fourths length, and represents the lady in a satin dress, with a hat hanging from her arm. She seems to be coming from a garden. It is in the possession of Miss Sarah Low, of Gloucester, Mass.

Josiah Eliot. A crayon of one half length. This picture is in the possession of Miss Hull, of Fairfield, Ct.

Lord Fauconberg. This picture is a half length, and of life size, representing an officer dressed in a red coat with gold epaulets, holding in his hand the pommel of his sword. In the upper part of the picture is depicted a coat of arms. It was in the possession of Mr. Amory, Boston.

Dr. Fayerweather. This picture is a miniature painted on copper. It is of half length, three inches long by two and a half wide, and is in the original silver frame. It represents the doctor in his Oxford cap and hood, and wearing a full wig with a black silk robe. Dr. Fayerweather was a son of Mr. Fayerweather, of Cambridge. He graduated at Harvard College in 1743; was A. M. of Oxford and Cambridge, England, in 1746. He was ordained Deacon by Dr. Pearce, Bishop of Bangor, in 1756, and was admitted to full orders

by Dr. Richard Osbaldiston, Bishop of Carlisle. He was licensed to exercise the ministerial function by the Bishop of London. On his return to this country, he was settled at Kingston, R. I., as the Rector of the Episcopal Church there. He married the widow of the Rev. Peter Bowers, of Marblehead, and died in 1781. In his will, he mentions this miniature, and also a large picture of himself, painted by Copley, which is now in Rhode Island. The miniature, with the certificate of his Oxford degree, is in the possession of his relative, Edward D. Harris, of Cambridge.

Thomas Fluker. This is a portrait of Thomas Fluker, the last Secretary of the Province of Massachusetts, before the Revolution. Its size is twenty-nine inches long by twenty-four wide. Both face and figure are turned one quarter round from the viewer to the left. The coat and the waist-coat are in the fashion of that day, without collars, and buttoning single-breasted to the throat. They are of a bluish gray tint. He wears a gray wig, and the ordinary cravat of the time. Secretary Fluker was the great-grandfather of Admiral Henry Knox Thatcher, U. S. Navy, and the picture came into the possession of Bowdoin College, under the will of Mrs. Lucy F. Thatcher, of Rockland, Me.

Colonel Fitch, of the British army, and his two sisters, *Miss Ann Fitch*, and *Mrs. Leonard Vassal*. This picture is very large, representing the figures as of life size. He is dressed in his uniform, with his horse by his side. Miss Fitch is dressed in black, and Mrs. Vassal is in white. This picture went from Miss Ann Fitch to the Hon. James Lloyd, and is now in the possession of his nephew, John Borland, Boston.

Timothy Fitch was a distinguished merchant of Boston. The size of this picture is five feet long by four feet wide; and was painted between 1760 and 1767. It is in a fine state of preservation, and is of life size. It represents a gentleman seated by a table, on which is a cocked hat, and a letter bearing an address. The costume is a gold-laced coat and waist-coat, with a white wig and silk stockings.

Mrs. Timothy Fitch. A companion picture. The wife of the above; was born in 1731. She was a daughter of Col. John Brower. The Browers are an old English family, distinguished and wealthy in the days of Salem's Colonial prosperity. She married for her first husband, Mr. Plaisted; and married Mr. Fitch in 1760, and died in 1799. She is represented as sitting, holding her work near a small table. Her dress is of a purplish pink satin, with blue lining. The sleeves are loose and caught up at the elbow. Her hair is without powder. Behind her, is heavy green drapery. These two pictures are in the possession of the Misses Derby, of Salem, Mass.

Fowle. There is a portrait of Colonel Fowle, of Marblehead, in the possession of the heirs of late William Fowle, of Alexandria, Virginia.

Mrs. Dorothea Forbes was a daughter of James Murray, born in London in 1745. She came to America with her parents in 1749, and married the Rev. John Forbes in 1769. Her portrait hangs to-day in the home of her youth, where she lived one hundred and three years ago. She was the grandmother of Robert Bennett Forbes, and John Murray Forbes; and died at Milton in 1811. The picture is thirty-

seven inches high by twenty-seven wide, and represents her as dressed in yellow satin, ornamented with silver lace. The sleeves,—which are short,—are edged with beautiful lace. She wears a large hoop, and her hair, which is brushed over a cushion, is decorated with a white bow. Her ear-rings are of pearl; and a necklace of the same encircles her throat. It is in the possession of James Murray Robbins, of Milton.

Dr. Sylvester Gardiner, son of William Gardiner and Abigail Remington, his wife, was born in 1717. He was educated in Europe as a physician and surgeon. A determined loyalist, and an addressor of Governor Hutchinson, he was banished in 1778,—at which time his landed property, amounting to one hundred thousand acres of land, was confiscated. He was the founder of Gardiner, Me., and died at Newport, R. I., in 1786. The picture is of life size, three-quarters length,—a sitting figure, dressed in a red coat, ornamented with gold buttons. This fine portrait is in the possession of his great-grandson, Robert Hallowell Gardiner, of Gardiner, Maine.

Mrs. Sylvester Gardiner, whose maiden name was Ann Gibbon, was the wife of Dr. Sylvester Gardiner. She died in Boston in 1771. Mrs. Gardiner is represented as seated, with her hand resting on a table. She is dressed in a rich golden brown satin, with a white satin mantle. Her hair is without powder. The size of the picture is forty-nine inches by thirty-nine, and it is in the possession of her great-great-granddaughter, Mrs. Margaret A. Elton, of Boston.

John Gardiner. The second son of Dr. Sylvester Gardiner. He defended John Wilkes before Lord Mansfield, in

1763, and was Attorney-general of the British West India Islands in 1778. "He had," says Updyke, "an astonishing memory; was an admirable belle-lettre scholar; very learned in his profession; and particularly distinguished for wit and eloquence." He was lost at sea in 1793. The figure is of three-fourths length. He is dressed in a brown coat, laced waistcoat, and is sitting at a table with books and papers. It is in the possession of his grandson, William P. T. Gardiner, of Boston.

Ezekiel Goldthwait. He was at one time Register of Deeds. The picture is of life size, and of three-fourths length, representing a gentleman dressed in a brown coat, and wearing a white wig, seated at a table on which are pens and an ink-stand. In his right hand he has a pen, while the left holds a deed, the arm resting on the back of the chair. Over his head is a curtain.

Mrs. Goldthwait, wife of the above. A companion picture, represents the lady sitting at a table, on which is a dish of fruit. Her right hand rests on the table. Her dress is of satin of the shade called ashes of roses, beautifully painted. Her hair is without powder; around her neck are three rows of pearls, and a cap completes the costume.

These pictures are in the possession of their relatives,— Mrs. E. M. Alleyne, and Mrs. S. L. Alleyne, Boston.

Major Joseph Goldthwait was born in Boston, October 5, 1730; married Miss Hannah Bridgham; and was a brother of Philip Goldthwait. He was a major of the British army in Boston, in 1775; was a determined loyalist, and an addressor of Governor Hutchinson, and was proscribed and banished

in 1778. The picture is twenty-seven inches by twenty-two; and has been admired by artists on account of the vigorous manner in which the subject is treated. It is in the possession of Miss Eliza Adams, Waverly, Mass.

Governor Moses Gill. The size of this picture is forty-nine inches high by forty inches wide, with a handsome carved gilt frame. Governor Gill was the son of John, the second son of Colonel Gill. His mother was Elizabeth Abbott, of Charlestown,—a sister of the Rev. Hull Abbott. He was born in 1733, and died in 1800, aged 67. The portrait was painted when he was about thirty-three years of age. He married for his first wife, Sarah, only child of Rev. Thomas Prince, of Boston. His second wife was a daughter of Thomas Boylston. He is represented as a fine looking man, with black eyes, and a well shaped forehead. He wears a powdered wig, and the hair crêped at the ears. His dress is a dark blue single-breasted velvet coat, lined with white satin, unbuttoned, and held back to the hip by the right hand. The sleeves are very large, with deep cuffs fastened up with two buttons,—the shirt-sleeves coming below, terminating with a very narrow band of linen cambric. He wears a very long, white satin waistcoat, and a muslin cravat is around the throat. The hands are beautifully painted, especially the left one. Between the fingers is held a paper, addressed to Mr. Moses Gill, Boston. For the background of the picture: on the right is a long, white window shutter, with bluish green drapery; on the left, is part of a desk, with a green velvet cover. This picture is now in the possession of a relative,—Mrs. Mary Barron (White) Pratt, of Boston.

Mrs. Sarah (Prince) Gill. The first wife of Governor Moses Gill; was the only child of Rev. Thomas Prince; born July 16, 1728; married April, 1759, and died August 5, 1771. The size of the picture is forty-nine inches high by forty wide, in a handsome carved frame of antique style. She is represented as having a very refined and intellectual countenance, with black hair carried off from her forehead and temples, with strings of pearls entwined. Of dark complexion, she has black eyes and eyebrows, with delicate features. She is sitting, with her right arm resting on what appears to be a portion of a tree, with dark olive background, excepting towards the left, where there is an opening of sky, with blue hills in the distance, and an oak tree in the middle distance. She is dressed in a dark blue velvet robe, with muslin undersleeves reaching below the elbows, and with double ruffles. Four rows of pearl beads encircle the throat,—one row coming down over the left shoulder to the middle of the bust, where two long loops fall over the bows of a white lace scarf, edged with gold, and embellished with gold sprigs. The scarf has a broad end in front, and is very prettily draped over the arm and sleeves to the back of the dress. The right hand falls gracefully from the support on which it is resting, and in her left hand she carries a book, held slightly open with her thumb. It is in the possession of a relative,—Mrs. Mary Barron (White) Pratt, of Boston.

A crayon portrait of this lady is also in existence.

Mrs. Rebecca (Boylston) Gill. The second wife of Governor Gill; daughter of Thomas Boylston. The size of this picture is forty-nine inches long by forty wide, with a fine

frame of antique style. She is represented with a handsome face, dark blue eyes, and black eyebrows. Her hair is black; carried entirely off her forehead and temples, and arranged high with a scarf of reddish brown, dotted with gold, and fastened at the top with a few pearls. The scarf is carried over the right shoulder, and falls over the arm in front. She is standing by a garden vase, containing a lily, with many dark leaves and flowers in blossom. Her left hand rests on the edge of the vase; and in the right hand, — which is most beautifully painted, — she holds a lily. Her dress is of blue velvet, or satin, with an embroidery of gold in a red velvet band around the bosom. There is a girdle of the same kind, about three inches wide, around the waist. The tucker of point lace is most exquisitely painted. A crimson drapery hangs gracefully over the back of the dress, and falls over the arm in front. On the left is a pillar. Behind her figure there is a dark background of brown and green. At a distance, on the right, is a glimpse of sky, with a portion of the trunk of a tree, and with the green leaves of a vine entwined around it. It is in the possession of a relative, — Mrs. Mary Barron (White) Pratt, of Boston.

There is another portrait of this lady, painted in oil, and signed in monogram, and dated 1757. This picture and the crayon of the governor's first wife are in the possession of Mr. Boylston, of Princeton, Mass.

Mrs. Relief (Dowse) Gill. This picture is forty-nine inches high by forty wide. It represents a very old lady, having a pleasant, benevolent face, with large blue eyes. She has a little dark hair showing beneath a white lawn cap. Her

dress is of brown velvet, opening to the waist in front, and filled in with a white lawn handkerchief. Over her shoulders is thrown a black thread lace shawl. The sleeves reach to the elbows. Below them appear white lawn sleeves with ruffles, leaving the wrist and hand uncovered. In her right hand, she has a book held open slightly, with her thumb between the leaves. Her left hand, which shows the effect of years, is laid partly over the other. She is sitting in a stuffed arm-chair, covered with a greenish blue material. The back of the chair is as high as the top of her head. She was probably eighty-three years of age at the time the picture was taken, — 1759. It is worthy of note, that the name of Relief, bestowed upon the mother of Mrs. Dowse, — whose maiden name was Relief Holland, — has been continued down in the female line for six generations. Relief Dowse married Michael Gill, and settled in Charlestown, Mass. Captain Gill made many prosperous voyages to various parts of Europe, and left a large estate to his posterity. At his death, he was a colonel of a colonial regiment. On his monumental stone it is recorded that he died in 1720, aged forty-seven. His widow survived him thirty-nine years. It is in the possession of a relative, — Mrs. Mary Barron (White) Pratt, of Boston.

Benjamin Gerrish. This picture is of life size, and of three-fourths length, — being thirty inches long by twenty-five wide. Mr. Gerrish is dressed in a brown coat, laced cravat and ruffles, and wears a powdered wig. He was the son of John Gerrish, and the brother of Mrs. Sarah Barrett; who bequeathed this picture in her will to her youngest son,

John Barrett. Mr. Gerrish died in 1777. It was in the possession of a relative, — the late Mr. N. A. Barrett, of Boston, and is still owned by the family.

Joseph Green. A merchant of Boston; born Dec. 12, 1703, and died July 1, 1765. He was the son of the Rev. Joseph Green, of Salem Village, now Danvers, who was graduated at Harvard College in 1695. It is a crayon of life size, and half length. The costume is a single-breasted coat and waistcoat of a dark color, with large embroidered buttons. The cravat is white, and the shirt ruffles are slightly exposed. A full powdered wig completes the picture. The coloring is as fresh and perfect as if just from the artist's hands. It is in the original frame; and is in the possession of his great-grandson, Dr. Joshua Green, of Groton.

Councillor Joseph Green. This beautiful and characteristic picture is a crayon of life size and half length, representing him in a morning costume of dark gray. He wears a cap of the same color, and his collar is thrown open. Joseph Green was born in Boston in 1706; graduated at Harvard College in 1726. He was a merchant; and had a large fortune. He was celebrated as a scholar, a poet, and a man of wonderfully ready wit, — which he often showed in his contests with a fellow wit, the Rev. Dr. Byles. At the time of his death he had probably the most beautiful and valuable private library in New England, — some volumes of which have descended to the heirs of the Rev. William T. Snow. Mr. Green was a Mandamus Councillor, an addressor of Governor Hutchinson; and was proscribed and banished. He died in England in 1780.

Mrs. Joseph Green. A companion picture. In a dress of blue velvet, trimmed with ermine. She wears pearls in her hair and around her neck. These two pictures are in the possession of the heirs of the Rev. William T. Snow, of Jamaica Plain.

Benjamin Greene. The father of the Gardiner Greene who married the eldest daughter of Copley. He is represented as sitting sideways upon a chair with his face in profile. The dress is a rich blue suit and a full wig. His right hand rests upon the back of a chair, while his left is thrust into a flowered waistcoat. He is looking towards a table on which are papers and a pen. The picture is of three-fourths length and in the original frame. It was in the possession of the heirs of his grandson, the late Rev. John S. C. Greene, of Longwood, and was destroyed in the great fire of 1872.

Gardiner Greene, and *Mrs. Murray*, his aunt, painted in 1765, when Mr. Greene was but twelve years of age. This picture is of three-fourths length, representing the lady dressed in a pearl-colored satin trimmed with rich lace, the hair without powder. She is seated with her right hand resting on the boy's shoulder, while she holds his left hand in hers. The boy stands by her side dressed in a brown coat lined with blue silk. In his right hand he holds his hat. This beautiful picture was in the original frame, and in the possession of the heirs of the late Rev. John S. C. Greene, but was burned in the great fire of 1872.

Gardiner Greene, the son of Benjamin and Mary, was born in Boston in 1753. He married, first, Ann Redding; sec-

ondly, Elizabeth Hubbard; and thirdly, in London, in 1800, Elizabeth Clarke, the daughter of John Singleton Copley, the artist, and sister of John, Baron Lyndhurst, sometime Lord Chancellor of England. He was eighth in direct descent from Robert Greene of Gillingham, in the time of Henry the Eighth, and was a distinguished merchant of Boston. The portrait is of half length. The figure is seated in a chair, dressed in a blue coat with brass buttons. The hair is powdered. It is a fine specimen of Copley's latest manner. The picture was presented by the Lord Chancellor Lyndhurst to his nephew, the late Rev. John Singleton Copley Greene, of Longwood, Mass., and was burned in the great fire of 1872.

Mrs. Gardiner Greene, a companion picture, was Elizabeth Clarke, daughter of John Singleton Copley. She married, in 1800, Gardiner Greene of Boston. The picture is of half length. It was painted by her father just before her wedding, for a keepsake. She is dressed *a la Josephine* in white muslin, with a shawl thrown over her arm. This picture is in the possession of Mr. Amory of Boston.

Mrs. Gardiner Greene, as a child. This portrait was probably a study for the family picture, but its whereabouts is at present unknown.

Joseph Greene was a son of Benjamin and Mary Greene, and an older brother of Gardiner Greene; he was born in 1745. This portrait is twenty-two inches high by eighteen inches wide, in the original frame, and is signed and dated 1767. It is a crayon, representing a young man dressed in a stone colored coat and waistcoat, into which latter his right

hand is thrust; on his head is a white wig, and about his neck and wrists is handsome lace.

Mrs. Joseph Greene, wife of the above; a companion crayon represents the lady, who was a cousin of her husband, as arrayed in a delicate rose-tinted dress edged round the neck with rich lace, and a mantle of fawn color, having a blue knot on the left shoulder. Her hair, which is without powder, is ornamented with small roses. The portrait is signed and dated 1767, is in the original frame, and is believed to have been taken about the time of her marriage, when she was celebrated for her beauty. These pictures of Mr. and Mrs. Greene are in the possession of their daughter, Miss Anne Reading Greene, of Milton.

Thomas Greene, an eminent merchant of Boston. He was the son of Nathaniel and Ann Gould Greene, and the great-grandson of John Greene, who emigrated from Salisbury, England, in 1635, and was prominent in the settlement of Warwick, R. I. The celebrated General Nathaniel Greene of Revolutionary times was also a descendant. Mr. Thomas Greene was born June 4, 1705. He married for his first wife, Eliza, the daughter of John Gardiner of Gardiner's Island. His second wife was Martha Coit of New London. At his death in 1774 he established the Greene foundation for the support of an assistant minister at Trinity Church. This portrait is about four feet in height by three and one quarter feet in width, and is not quite full length. Mr. Greene is dressed in a suit of drab-colored cloth with black waistcoat. He wears ruffles and a large powdered wig. He is seated in an old-fashioned chair by a table on which is an inkstand, a

pen, a letter, and some writing paper. On the right of the picture is a green curtain drawn back, disclosing through an open window a view of the sea with a ship under sail bearing the British flag. Mr. Greene holds in his hand an open letter, dated September 25, 1758, undoubtedly the time at which the portrait was painted.

Mrs. Thomas Greene, born in New London, Ct., in 1706, was Martha, the youngest daughter of Dr. John and Mehitable Chandler Coit, of New London, Ct. She married, first, Daniel Hubbard, sheriff of New London, and secondly, in 1744, Mr. Thomas Greene. She is represented in a brown robe, trimmed with white satin, the sleeves and neck decorated with lace. Her hair is drawn back in curls, one of which rests upon her shoulder. The pose of the head is very erect. The eyebrows are arched, and the eyes are dark and brilliant. The background represents a landscape, with rocks and trees. The figure, which is of the same size as the other, is seated with one arm resting upon the back of the chair.

These two pictures are in the possession of a great-grandson, the Rev. David Greene Haskins, of Cambridge.

Thomas Greene and his wife. The picture is six inches by eight, and contains the two likenesses, of miniature size, painted in oil, on the same copper plate. The frame is of dark wood. The gentleman is in a white wig, a green coat, and a ruffled shirt. The lady is dressed in a low-necked claret-colored dress of the period, with a pearl necklace, and also pearls on her stomacher and in her hair. It is in the possession of their great-granddaughter, Miss Mary G. Chapman, Boston.

Benjamin Greene, the son of Nathaniel Greene. He was born in 1712, and married Mary Chandler. The picture is of half length, and is in Copley's early manner.

Mrs. Benjamin Greene, whose maiden name was Mary Chandler, was the mother of Gardiner Greene: a companion picture to the above. They are in the possession of their great-grandson, William Gardiner Prescott. These portraits were formerly full length, but being injured by fire were reduced in size.

Lieut. Francis Greene was an officer in the British army, holding a commission in the Fortieth Regiment of Infantry. He served in the old French war, at Louisburg and in Canada, also in Martinique and Havana. He graduated at Harvard College in 1760, and wrote much on the subject of the education of the deaf and dumb. He died at Medford in 1809. The size of this picture is two feet six inches long by two feet wide, of half length; he is dressed in the full uniform of a lieutenant in the British army. In one corner is Copley's monogram and signature, with date, 1763. It is in the possession of his grandson, Matthew Greene, of Charlestown, N. H.

— *Green*. This is a large picture, representing Mr. Green as sitting, reading a Latin book, as the words on the page are distinctly visible.

Mrs. — Green, the wife of the above; a companion picture. She is dressed in white satin in the fashion of the times.

These pictures were in the possession of their granddaughter, the late Miss Abigail Joy, of Boston.

John Gray, a relative of Harrison Gray Otis. He is represented as standing, dressed in a brown coat, with a white satin waistcoat, lace cravat and ruffles. This picture is in the possession of his descendant, Judge John Gray Otis, of Boston.

Harrison Gray. This picture is of life size and half length. The dress is of brown velvet with steel buttons, and with lace at the wrists and neck; a gray wig dressed with a queue, completes the costume. He was the Receiver-general of Massachusetts, an addressor of Governor Hutchinson, and Councillor. He was proscribed and banished during the Revolution. "Mr. Gray," says Sabine, "was an exemplary gentleman in every relation, and among the loyalists there is hardly one more deserving of respect and kind remembrance." It is in the possession of his great-grandson, William C. Otis, of Boston.

General Greaton. A portrait said to be in Brooklyn, N. Y.

Rev. Daniel Greenleaf. We learn from Freeman's "History of Cape Cod," that this gentleman was a son of Stephen Greenleaf, of Newbury; that he was born in 1679, was graduated at Harvard College in 1699, and married Eliza, daughter of Sheriff Gookin, of Suffolk, and granddaughter of Major-general Gookin, of Cambridge. Freeman also states that a portrait of him by Copley has been preserved, representing him as an old man of venerable aspect. He died in 1763. The whereabouts of this picture is unknown.

Hugh Hall. A crayon eighteen inches long by sixteen wide, dated 1758, J. S. Copley. It is in the possession of his great-granddaughter, Miss Baury, of Boston.

Miss Hall. This picture is of half length, and life size, representing a lady dressed in black velvet in the fashion of the times; the throat and sleeves decorated with rich lace. In her hand she holds a rose-bud. The portrait is in the possession of Mr. James G. Holmes, of Charleston, South Carolina.

Benjamin Hallowell was a brother of Sarah Hallowell, who married Samuel Vaughan of London. He is represented as a man of about twenty-five years of age, seated at a table with books and holding a pen in his hand. He is dressed in a suit of gray silk with buttons faced with satin; a white cravat and ruffles, with white silk stockings, complete the costume. The picture measures four feet one inch long by three feet three inches wide. It is in the possession of his great-great-nephew, W. M. Vaughan, of Cambridge.

Thomas Hancock. He was born in 1703, and died in 1764; was the son of the Rev. John Hancock of Lexington, and married Lydia, the daughter of Daniel Henchman, of Boston. He founded the Hancock Professorship of Hebrew and other Oriental languages, and built the Hancock house on Beacon Street in 1737. This is a half length portrait in crayons. He is dressed in the style of the period.

Mrs. Lydia Hancock, the wife of Thomas Hancock. A crayon of half length. She died in 1777, and devised in her will the old parsonage house in Court Street to Brattle Street Church.

These two pictures are in the possession of the family.

Thomas Hancock. This is a full length picture, very finely painted. He is dressed in a black velvet suit, white gloves, and a white wig. The right hand rests on a chair.

Mrs. Lydia Hancock, a companion picture, and finely painted. She is in mourning, with a black dress, a white linen under-cap and neckerchief; a black crape hood enveloping the head and neck.

These two pictures are in the possession of Harvard College.

Thomas Hancock. The size of this picture is three inches long by four and a half wide. It is an oval miniature in oil on copper. He is dressed in a pearl-colored velvet suit and white neck-tie. The hair is powdered and gathered into a white queue. The face has the look of one past middle age.

John Hancock. A picture of three-fourths length. He is dressed in a blue coat laced with gold. His left hand is resting on a book while his right hand holds a pen. He was born in 1737; graduated at Harvard College in 1754. He travelled abroad in 1760 and 1761, and was present at the Coronation of George III. He was President of Congress and the first signer of the Declaration of Independence, the Governor of Massachusetts in 1783, and died in office in 1793. This portrait hangs in Faneuil Hall.

Another of Governor Hancock, an oval picture, represents him as dressed in a blue coat laced with gold.

A third portrait,—a miniature on copper,—was at New York on exhibition in 1872.

These two pictures are in the possession of the family.

Mrs. John Hay, whose maiden name was Catharine Farnham. The picture is oval, representing a very beautiful woman, with dark eyes and regular features. The dress is dark, with a simple ruffle around the neck. The hair is

dressed very high, powdered, with a gold bow upon the top. The portrait was painted in London, and is an admirable specimen of Copley's later manner. Judge Curwen, in his letter of December 19th, 1780, speaks of it thus, after a visit to Mr. Copley's studio: "Mrs. Hay appeared in view so very like that the first glance announced for whom it was intended." It is in the possession of her niece, Mrs. Cobb, of Boston.

Joshua Henshaw. He was born in 1703, married Elizabeth Bill in 1733, and was distinguished among the early patriots of Boston, holding many offices of trust and honor. The picture is of half length, and the dress is a brown coat and full white wig. The right hand rests upon a curtain which seems to hang upon a pillar, while the left hand holds a white glove. It is in the original frame.

Joseph Henshaw, a nephew of Joshua Henshaw, whose daughter he married. He was born in 1727; graduated at Harvard College in 1748. During the Revolution he was indefatigable with pen, speech, and money, in support of the Colonial cause. He was dressed in a blue velvet coat, with the left hand in the breast, and a full white wig. He has a very handsome, determined countenance.

Sarah Henshaw, the daughter of Joshua Henshaw, and wife of her cousin, Joseph Henshaw. It is a crayon of half size. She is dressed in a salmon-colored robe, with pearls in her hair. Her left hand holds the end of a fur tippet, which passes over and falls from her right shoulder. Upon her head is a blue silk hood.

These three pictures are in the possession of Dr. J.

McLean Hayward, of Boston, a great-grand-nephew of Joshua Henshaw.

Henry Hill. This is a crayon of one-half length, twenty-three inches long by seventeen wide, and is in the original frame, a companion picture to the one below. Mr. Hill is dressed in a coat of a sage-green color, and wears a powdered wig with a laced cravat. This picture is in the possession of Mrs. Todd, of Cambridge.

Mrs. Henry Hill. Anna, a daughter of John and Sarah Barrett, born March 8, 1749, married to Henry Hill in 1756. Their residence was in Summer Street. She died December 8, 1822. Her portrait is a crayon of three-fourths length, measuring twenty-three inches high by seventeen wide. The dress is of light flowered brocade, with a blue mantle. Her hair is dressed with flowers, and around her neck is a pearl necklace. This picture was in the possession of her nephew, the late N. A. Barrett, and is still owned by the family.

Edward Holyoke: President of Harvard College. He was born in 1689 and died in 1769; was especially distinguished as a mathematician and classical scholar. He is represented in clerical robes, and seated in a chair. The picture is in Copley's early manner. It was presented to Harvard College in 1830 by Dr. E. A. Holyoke.

A second portrait represents him, as the other, dressed in a black silk robe, with white bands. The size of the picture is twenty-six inches long by twenty-one inches wide. It is in the possession of his great-grandson, Hon. Hampden Cutts, of Brattleborough, Vt.

Thomas Hollis. This is a full-length picture. The dress

is brown, laced with gold. The right hand holds a pen, resting on a book. He was born in 1659, and died in 1731. He endowed Harvard College with the Hollis Professorship of Divinity and with a Professorship of Mathematics and Natural Philosophy. This painting is in the possession of Harvard College, and was, if by Copley, of course copied from some original portrait, existing in England after 1774.

Mrs. Isaac Holmes was a daughter of Thomas Amory, of Boston. She married Mr. Isaac Holmes, of Charleston, South Carolina. Her mother's name was also Holmes. Her portrait is of life size, and half length. Her dress is in the fashion of the times, of white satin, trimmed at the neck and sleeves with rich lace. Her hair is drawn back, and braided with pearls, and a pearl necklace encircles her throat three times.

Her portrait is in the possession of her grandson, James G. Holmes, of Charleston, S. C.

John B. Holmes. This is a half length portrait of a boy of about ten years of age, in the costume of the times, consisting of a blue coat, a red silk waistcoat, and lace ruffles at the neck and wrists. His right hand is thrust into his waistcoat pocket, and on his left arm sits a pretty squirrel eating a nut.

William Holmes. A younger brother of the above. The picture is of the same size as the former, differing in the colors of the dress. The boy stands with one hand resting on the head of a small greyhound.

These two pictures are said to have been painted about 1773, and are in the possession of a relative, James B. Holmes, of Charleston, S. C.

Robert Hooper, of Marblehead, Massachusetts. The portrait is five feet long by four wide, including the frame. It represents a robust man past middle life, seated at his desk, reading a letter, which is held in his left hand. The right hand rests on the desk, on which are lying several other letters. The dress is of brown cloth, with metal buttons like the court dress of Europe, and is completed by a full white wig. He was an eminent merchant, born in 1710, and died in 1790. On account of the magnitude of his business and his liberal character, he was known all over New England by the sobriquet of King Hooper. The portrait was painted in 1767, and is in the possession of Mrs. Robert C. Hooper.

Mrs. Robert Hooper, of Marblehead. The size is four feet two inches high by three feet three inches wide. It is of three-fourths length. She is represented in the full costume of the time, very rich and elaborate, and is sitting upon a small sofa. She was one of the three wives of Robert Hooper, known as King Hooper, whose beautiful house at Danvers still remains. This picture is in the possession of James Lenox, of New York.

Mr. Hooper, the son of Robert Hooper. Of three-fourths length, in oil. Mr. Hooper is represented as standing, in a rich dress of the times.

Mrs. Hooper, wife of the above. A companion picture and represented as standing, in a rich and appropriate costume. These two pictures are in the possession of Samuel Hooper, of Boston.

Alice Hooper. This picture is of three-fourths length. The figure is rather in profile, and is dressed in a dark blue

satin. The hair is worn without powder. It is in the possession of J. L. Newton.

Daniel Hubbard. A life-sized three-fourths length picture, the canvas being four feet and one inch in length by three feet three inches in width. He is in full dress, with powdered hair, silk stockings, a long white satin waistcoat, with wide cuffs lined with satin. There are ruffles at the wrists.

Mrs. Daniel Hubbard. A companion picture. She is taken standing by a small table, on which one arm rests, and the other is crossed over it. Her black hair is combed back over a cushion, and around her neck is a ruff, which, according to the fashion of that time, was fastened by a bow to the hair behind. The dress is of golden brown satin, low in the neck, and decorated with lace.

These two pictures are in the possession of a descendant, — Charles T. Hubbard, of Boston.

Thomas Hubbard. This picture is of three-fourths length. He was born in 1702; graduated at Harvard College in 1721, and died in 1773. He was Treasurer of the College. The dress is a blue morning robe, with a purple cap. Near him is a table, with the keys of the College upon it. This picture is in the possession of Harvard College.

Miss Thankful Hubbard. The original bill for this miniature is preserved by Rev. Mr. Waterston, but the whereabouts of the picture is unknown.

Nathaniel Hurd was born in 1730, and was one of the earliest resident engravers on copper in New England. "He was," says Buckingham, "a real genius." He engraved several of Copley's pictures, and also a representation of the

Boston Massacre, the seal of Harvard University, and many other beautiful specimens of heraldic designs. The head is completed, but the rest of the picture is unfinished. It is evident, however, that Copley intended to represent his friend, the engraver, characteristically at work, as the hands, and the shirt sleeves rolled up, are more than indicated. It is in the possession of a descendant,—Nathaniel Furness, of Tarrytown, on the Hudson. An engraving of this portrait, or another one of Hurd by Copley, is published in the "New England Magazine."

There is another fine picture of this artist, of half length, highly finished, representing him as sitting at a table on which are two books, one being a treatise on heraldry. He is dressed in a morning robe, with a cap on his head. His arms rest on the table, the hands being clasped. It is in the possession of Dr. W. Wesselhoeft, of Cambridge.

Thomas Hutchinson was the son of Thomas Hutchinson, of Boston, and Sarah, daughter of Colonel John Foster. He was born in Boston, 1711; was a graduate of Harvard College, 1727.

He served as a Representative seven years, and as Speaker of the House three years; was Judge of Probate in 1752, and a Councilor from 1749 to 1766. He was Lieutenant-governor from 1758 to 1771, and was appointed Chief Justice of Massachusetts in 1760, holding, says Mr. Drake, "four high offices at the same time." He was appointed Governor of Massachusetts in 1771. A very able writer, a powerful orator, and an uncompromising Loyalist, he was exceedingly unpopular; and on account of his support of the Stamp Act

his house was sacked, and his furniture and many valuable historical manuscripts were burned in the street. He left the country, and went to England in 1774, where he received a pension from the British Government, and died at Brompton in 1780.

This portrait is eighteen inches high by fourteen inches wide, and is in the original frame. It represents him as a distinguished looking man, dressed in a light colored coat, and wearing a white wig. The picture is in the possession of the Massachusetts Historical Society.

Mrs. Inches was the second wife of Henderson Inches. She was a daughter of Jonathan Jackson. The picture is of three-fourths length. It represents a lady standing in a room draped with dark green curtains. To the left is a vase, and the sky beyond. Her dress is of rose-colored satin, looped at the arms with jewels. Her right hand holds her dress back, while with her left she seems drawing on her mantle. Close under her chin is a lace tie. Her hair is without powder, with a bow on the top of her head. It is in the possession of her granddaughter, — Miss Inches, of Boston.

Mrs. Elizabeth Inman was a sister of James Murray, and with him emigrated to America in 1749. She married first, Capt. Samuel Campbell; secondly, Mr. James Smith, of Milton, in 1760; and thirdly, Mr. Ralph Inman, of Cambridge; and died in Boston in 1785.

This picture was painted in 1769; is forty-nine inches in length by thirty-nine in width. The lady is dressed in a low-necked, cinnamon-colored satin robe. Over her shoulders is a green gauze scarf. The sleeves are decorated with rich

lace. Her hair is combed back over a cushion, ornamented with a string of pearls. In her left hand she holds a branch with peaches upon it, and a bunch of grapes. It is in the possession of James Murray Robbins, of Brush Hill, Milton.

Mr. and Mrs. Izzard, of Charleston, South Carolina. This picture, which represents Mr. and Mrs. Izzard on one canvas, dressed in Roman costume, was painted by Copley in Rome, in 1774. Its whereabouts is now unknown.

Jonathan Jackson. A noted merchant in Newburyport, and a prominent public man in his day. A crayon; and one of five portraits of him taken by Copley. It is on a sheet of paper, showing the face only, which is of life size. It is in the possession of Mrs. O. W. Holmes, of Boston, a granddaughter of Jonathan Jackson, who was also a great-uncle of Dr. O. W. Holmes.

The second belongs to Henry Lee, of Brookline, a grandson of Mr. Jackson.

The third is a half-size picture in oil, twenty-three inches by seventeen. He is dressed in a loose green morning-gown, trimmed with pink, a ruffled shirt, and has powdered hair. Mr. Jackson had this picture painted in 1768, and presented it to his sister, Mrs. Wendell, in whose family it now remains, being the property of Mrs. Charles Upham, of Salem. This gentleman was the father of Judge Charles, Dr. James, and Patrick Jackson. One of his daughters married Henry Lee, and another Francis C. Lowell.

The fourth is a half length, standing, with a landscape to the left of him. It is in the artist's later manner, being taken in England. It is owned by his granddaughter, Susan Cabot Jackson, of Boston.

The fifth is an oval picture twenty-two inches long by eighteen inches wide. He wears a white wig with the face turned a little in profile.

Mrs. Jackson, wife of the above, and a companion picture. The lady was Hannah, daughter of Patrick Tracy, a very distinguished merchant of Newburyport. The portrait is a full face, the hair without powder, but decorated with a string of small pearls. These two pictures are in the possession of their grandson, Francis H. Jackson, of Boston.

Mrs. Jephson was a daughter of Thomas Fluker, Secretary of the Province of Massachusetts, and a portrait of her by Copley is mentioned in a letter from Mrs. Urquhart to her sister, Mrs. General Knox. This letter is among the papers of Admiral Thacher. It is stated that she died early, and left no children. In a note from William Knox, 1783, he says that "Miss Fluker is made the happy wife of a member of the Irish Parliament. Mr. Jephson is an admirable man, has a handsome fortune, besides large expectations." The whereabouts of this picture is unknown.

William Jones. A half length picture, representing a young man of nineteen or twenty years of age. He is dressed in a gray coat, and in a standing attitude. It is in the possession of a relation, — Miss Jane Welles, of Boston.

Judge Woodbury Langdon. A Judge of the Supreme Court of New Hampshire, and a brother of Governor John Langdon. The picture is of life size, and of three-fourths length. He is standing, dressed in a rich costume of the times, — being a coat of brown cloth trimmed with gold lace, and a green satin waistcoat. The hair is brushed back and worn in a queue.

Mrs. Langdon. A three-fourths length picture. She is standing, dressed in white satin, with a violet scarf around her shoulders. She has lace sleeves, and her hair is brushed back. A string of pearls is around her neck, while in her arms she holds a quantity of loose flowers. These two pictures are in the possession of their grandson,—Walter Langdon, of New York.

Henry Laurens, of Charleston, South Carolina. He was born in 1724; was President of the Provincial Congress in 1774; Minister Plenipotentiary to Holland in 1779; signed with Franklin and Jay the preliminaries of the treaty of peace in 1782; and died in 1792. This fine picture represents Mr. Laurens seated in a chair, in a court dress, wearing a sword. His right hand rests upon a paper on a table. The picture was painted in London in 1782, and an engraving of it, by N. Green, of London, is now in Massachusetts Hall, Cambridge. The whereabouts of the picture is unknown.

Col. Jeremiah Lee, the father of Col. W. R. Lee of the Continental army. This picture is signed with a monogram, and dated 1769. It is eight feet in length by five feet in width, and is in the original frame. It represents Colonel Lee standing, his left hand resting on a table and holding a letter, with his right hand upon his hip. He is dressed in a suit of brown velvet, laced with gold, and wears a full white wig. From the window there is a landscape view. The whole is painted with uncommon care.

Mrs. Jeremiah Lee. The wife of the above; her maiden name was Martha Sweet. This picture is a companion to

the former. It is signed with a monogram, and dated 1769. Mrs. Lee is represented as ascending the steps of a terrace, beyond which there is a beautiful landscape, with mountains and a river. Her dress is of golden-brown satin, with a mantle of blue. Over her shoulders she has an ermine cape. In the lap of her dress she carries grapes and fruits, beautifully painted. Her eyes are black and brilliant. Her hair is without powder, and her ornaments are pearls. This picture shows marks of great care and study, and is an admirable specimen of Copley's manner at that period of his life. These two portraits are in the possession of their grandson, — General William Raymond Lee, of Boston.

Dr. Joseph Lemmon was an eminent physician, a graduate of Harvard College in 1735. He married for a first wife a daughter of the Rev. Dr. Swett, — a beautiful woman, who died young. His second wife was a daughter of General Gookin. He was the great-grandfather of General William Raymond Lee. The whereabouts of this picture is unknown.

Thomas Lewis, merchant, was born in Boston, November 15, 1735, and died at Marblehead, December 21, 1801, aged sixty-six years. The dress is a long coat, with deep cuffs, a long waistcoat, trimmed with silver lace, and deep ruffles around the wrists. The position shows the head resting on the right hand, the elbow on a ledger. In the left hand is an open letter. An inkstand with pen stands on the table. It is in the possession of his great-granddaughter, — Mrs. Eliza Lewis Glover, of Perth Amboy, N. J.

Judge John Lowell was born in 1743; graduated at Har-

vard College in 1760, and died in 1802. He was Judge of the Court of Appeals in 1783; of U. S. District Court in 1789; and was Chief Justice of the Circuit Court for Maine, New Hampshire, Vermont, and Massachusetts. He was distinguished at the bar and upon the bench. He is here represented in miniature, most beautifully painted, in full white wig, and blue silk figured robe. On the back of this miniature there are represented a number of trees and a temple; two angels fly over the trees holding a wreath, and in the hand of one of them is a torch. This miniature belongs to Mrs. Col. George M. Barnard, a great-granddaughter of Judge Lowell.

Lord Lyndhurst, P. C., F. R. S., D. C. L. Dunlap says a portrait of his son was painted by Copley in 1814. The family know nothing of the whereabouts of this portrait. John Singleton Copley—Lord Lyndhurst—was born in Boston in 1772. In 1776 he joined his father in London. He was educated at Trinity College, Cambridge. He entered the bar, and soon distinguished himself as a lawyer. He was knighted; and as Sir John Copley, he filled, with great credit to himself, the high offices of Chief Justice of Chester, in 1818; Solicitor-general, in 1819; Attorney-general, in 1824; and Master of the Rolls, in 1826. On the retirement of the Earl of Eldon, in 1827, he was created Baron Lyndhurst, and constituted Lord Chancellor of England. In 1830 his lordship resigned the Great Seal; and in 1831 was appointed Lord Chief Baron of the Exchequer. In 1834, by a change in the Ministry, he became Lord Chancellor for the second term,—on which occasion, however, he re-

tained the Great Seal but for a short time. In the year 1841 he was appointed Lord Chancellor for the third time. Lord Lyndhurst, from this period, took an active part in the legislation of the country. One of his most intimate friends was Lord Chancellor Brougham. He preserved his vigor of intellect to the last; and his great speech, at the age of eighty-eight, in the House of Lords, only a short time before his death,— which was on the subject of the Navy of Great Britain,— was said, at the time, to have equaled, if it did not surpass, any speech he ever made. He died in 1863. Lord Lyndhurst is also represented as the Red Cross Knight, in the large picture owned by his great-niece,— Mrs. Gordon Dexter, of Boston.

Col. Thomas Marshall, who commanded the Tenth Massachusetts Regiment at Valley Forge. He was one of the Selectmen of Boston when the town was invested by the troops under command of General Washington. He at one time commanded at Castle Island, now Fort Independence. The size of the portrait is five feet long by four wide. It is full length, representing Colonel Marshall seated. The costume is a brown velvet suit of the time. It is in the possession of a daughter,— Mrs. Marshall, of Weston, Mass.

Mrs. Thomas Marshall was a daughter of Mr. Allen, of Gloucester, and was the second wife of Colonel Thomas Marshall. Her dress is white satin, in the fashion of the times, the bodice and sleeves decorated with lace. Her hair is drawn back over a cushion, and ornamented with flowers and lace. This picture is owned by John L. Hayes, Cambridge.

Col. Joseph May. This picture is twelve inches by nine.

It represents a young man dressed in a dark-green silk coat, the hair drawn back and tied. The picture is in the original frame, and is in the possession of his granddaughter, Miss May Alcott, of Concord, Mass.

Rev. Jonathan Mayhew. This is a crayon of half size. He is dressed in robes with a white wig. He was a prolific writer, an associate of Otis and other patriots of the day, and renowned for great learning and ability. He was born in 1720, graduated at Harvard College in 1744, received the degree of S. T. D. from Aberdeen in 1749, and died in 1766.

Mrs. Jonathan Mayhew, whose maiden name was Elizabeth Clarke, daughter of Dr. John Clarke. It is a three-fourths length picture. Although a belle of the times, she married the Rev. Dr. Mayhew. The dress is a white satin robe, with a blue mantle and hat. In her right hand she carries a rosebud, while in her left she holds a basket of flowers. In the distance is a landscape.

These two pictures were in the possession of her grandson, Peter Wainwright, but were destroyed by the great fire in Boston in 1872.

Judge Nymphas Marston was born at Marston Mills in 1728, graduated at Yale College in 1749, and died in Boston, while in attendance as a delegate for the ratification of the Federal Constitution, in 1788. Judge Marston was noted for his learning and patriotism, and was one of the principal landowners in Barnstable County. He was often called upon and did make large advances towards the expenses of the war, as the receipts among his papers show. The portrait is of full length, in a sitting position. The dress is velvet

laced with gold, and silk stockings. The right hand, holding a pen, rests upon a table. This fine picture is in the possession of his descendant, George Marston, a distinguished lawyer of New Bedford, Mass.

Judge Marchant. He was born in 1741; LL. D. of Yale College in 1792, and died in 1796. It was painted by Copley in 1771. He was Attorney-general of Rhode Island, an ardent patriot, a member of Congress, and Judge of the United States District Court. The whereabouts of this picture is unknown.

Mrs. Macpheadris. The size of this picture is fifty inches long by thirty-nine wide. She was the wife of the Hon. Archibald Macpheadris, a member of the King's Council in 1724, and a daughter of Lieut.-governor John Wentworth. She is represented as sitting, one arm resting upon a table. She has a dark complexion, dark hair and eyes, and presents a very spirited countenance. Her dress is of brown satin, ornamented with jewels and laces. This picture hangs in the house built by Archibald Macpheadris in 1721, where it has been ever since it was painted. It is in the possession of a descendant, Mrs. John H. Sherburne, of Portsmouth, N. H.

Mars, Venus, and Vulcan. This picture is thirty inches long by twenty-five wide. It is signed J. S. Copley, and dated in 1754. Mars, in full armor, is approaching Venus, who is seated. He attempts to put aside an arrow which she has thrown at him, while Vulcan, with his forge and anvil near by, is making new darts. This picture is in the possession of Mrs. H. B. Chapman, of Bridgewater, Mass.

Dr. Alexander McWhorter and wife were painted by Cop-

ley in 1769, as appears by a bill for these pictures, in the possession of Mrs. Henry Colt, Pittsfield, Mass. The whereabouts of the last of these portraits is unknown. The first is in the possession of Prof. Alex. McWhorter, of New Haven, Ct.

William Merchant was born in 1752; was one of the four young men who were attacked by the soldiers of the British Regiment, just previous to the Boston Massacre, the three others being Edward and Francis Archibald, and John Leach. Mr. Merchant was also one of the number of the famous Tea Party. He was the son of William Merchant and Sarah Dennie. The portrait is of a child some five years of age, and is of life size, and more than half length. He is dressed in a gray coat and blue waistcoat, and has a black ribbon around the neck, with a hat under his arm. This picture was painted about 1755, when the artist was eighteen years of age, and came through Chief Justice Richardson, of New Hampshire, a great-nephew, to his son-in-law, Henry F. French, of Concord. It has always been in the family.

Samuel Mifflin. A three-fourths length picture, with a ship in the distance.

Rebecca Edgel Mifflin. A three-fourths length picture. She was married in 1750. By her side is standing her daughter, Rebecca Mifflin Crane.

These pictures are in the possession of a descendant, Dr. Charles Mifflin, of Boston.

Mrs. Morton. This picture was exhibited at the Boston Athenæum a few years since.

Hon. James Murray was born August 9, 1713. The son

of John Murray, and grandson of Sir James Murray, of Philipshaugh, who was also hereditary Sheriff of Selkirkshire and Lord Register, in 1706. This James Murray emigrated to North Carolina in 1734, and there became a planter and a member of the Council; thence he removed to Boston in 1765, and remained until 1776; from whence, being a loyalist, he retired to Halifax, where he died in 1781. He left two daughters, Elizabeth, who married Edmund Hutchinson Robbins, and Dorothea, who married the Rev. John Forbes. This picture was painted in 1769, when Mr. Murray was fifty-seven years of age. It is forty-nine inches high by thirty-nine in width. The figure is of life size, seated in an arm-chair. The dress is of black velvet lined with white satin ruffles, and a full wig. In his right hand, which rests upon a table covered with red cloth, is a parchment scroll. It is in the possession of Mr. James Murray Robbins, of Brush Hill, Milton.

Col. John Murray, of Rutland. A three-quarters length portrait, four feet one inch long by three feet three inches wide, representing a gentleman seated. The left hand, which holds a letter, rests on a table, on which are books. The right arm is akimbo. The coat and waistcoat are of a dark peach color, laced with gold. The small-clothes are of black velvet, with knee-buckles. The wig is of iron-gray. White silk stockings, white cambric ruffles and neckcloth, complete the costume. The picture is in the original frame, probably made by Paul Revere, and is owned by the Honorable R. L. Hazen, a Senator of New Brunswick, who is a great-grandson of Colonel Murray, and now a resident of St. John.

Mrs. Col. John Murray. Her maiden name was Lucretia Chandler, a daughter of Judge John Chandler, of Worcester. Being a celebrated beauty of her time, she sat thrice to Copley. Another picture of her was owned by the late Rev. John Singleton Copley Greene, and represents Gardiner Greene, his father, who was also her nephew, as a boy standing by her side. This picture measures four feet in length by three feet three inches in breadth, and is signed and dated 1763. It represents Mrs. Murray standing, leaning with her left arm resting on the sill of an open window. Her right hand is lightly clasping her left wrist. The dress is of brown satin, cut square in the neck, with open hanging sleeves. Both neck and arms are trimmed with rich lace. Her hair is combed back from her forehead over a high cushion, and falls in long curls upon her shoulders. This beautiful picture is in the possession of a great-great-niece, Mrs. John Ware, of South Lancaster, Mass.

Mrs. John Murray. The wife of the Rev. John Murray, was Judith, a sister of Governor Sargent. She married for her first husband, John Stevens. The picture is of half length and life size, representing a very handsome woman richly dressed. Mrs. Murray was an authoress, and published both poetry and dramas. It is a very fine specimen of Copley's manner, and is in the possession of Ignatius Sargent, Esq., of Brookline, her great-nephew.

John Newton. A half length picture of life size, the canvas within the frame measuring two feet three inches long by two feet wide. He was Surveyor of his Majesty's Customs in Halifax, Nova Scotia, and was a grandson of the Hon.

Thomas Newton, to whose memory a mural tablet is placed in the King's Chapel, Boston. The portrait was painted in Boston in 1772, and the date and name of the artist are inscribed in a shady corner of the picture. It is in very good preservation, and represents a person of perhaps fifty years of age, of portly figure and dark complexion. It was accounted a perfect likeness. The dress is a coat and waist-coat of lead-colored cloth, both single-breasted, and trimmed with gold braid an inch in width. The hair is combed back and tied behind. It is in the possession of Mrs. E. A. Newton, of Pittsfield, Mass.

Neptune. This is an allegorical picture, forty-four inches long by twenty-seven wide, representing the god, who holds a trident in his right hand, and a globe in his left. He is borne upon a shell by Nymphs and Tritons. To the shell are attached four sea-horses, who seem to be guided by a Cupid flying above them, holding a dart. A Triton blowing upon a conch-shell, brings up the rear. This picture is in the possession of Miss Simpson, of Boston, who inherited it from her father, Jonathan Simpson, in whose possession it was before Mr. Copley left America. There is another smaller picture of the same subject, reversed in position, in the possession of Mrs. C. B. Raymond, Boston.

Dr. Ogilvie. Copley painted a portrait of Dr. Ogilvie in New York, in 1773. Its present owner is unknown.

Chief Justice Peter Oliver was a brother of Lieutenant-governor Andrew Oliver. He was Chief Justice in 1771. He was a loyalist, and distinguished as a writer, orator, and poet. He was born in 1713, graduated at Harvard College in 1730,

received the degree of J. C. D. from Oxford University in 1776, and died in England in 1791. The picture is an oval miniature, on copper, about five inches long by four inches wide, and represents Judge Oliver in a brown coat and full wig. It is in the original frame. He married, in 1733, a daughter of Richard Clarke, and a sister of Mrs. John Singleton Copley.

Lieutenant-governor Andrew Oliver was born in 1707, graduated at Harvard College in 1724, was Lieutenant-governor in 1770, was a determined loyalist, and died in Boston in 1774. He is represented in a brown coat and with a full wig. It is a companion picture to that of Chief Justice Oliver.

Hon. Andrew Oliver, Jr., was born in 1731, graduated at Harvard College in 1749, and died in Salem in 1799. He married the eldest daughter of Chief Justice Lynde; was one of the Judges of the Court of Common Pleas for Essex, and the author of an "Essay on Comets." The picture is four inches long by four wide, representing Judge Oliver in a light gray coat and full wig.

These three pictures are in the possession of their descendant, Dr. F. E. Oliver, Boston.

There are said to be two portraits of the Oliver family that were at Middleborough, Mass.; their present whereabouts is unknown.

Col. James Otis. This picture is of life size, and measures four feet in length by three feet three inches in width. It represents Mr. Otis as sitting in a high-backed chair covered with red, dressed in a black velvet suit with steel buttons. A white wig, white stockings, and lace ruffles, complete his

costume. He was a son of Judge John Otis. He was the Speaker of the Provincial Legislature in 1760, Chief Justice of Common Pleas in 1764, and President of His Majesty's Council in 1771 and '72. He married Mary Allyne.

Mary (Allyne) Otis. The wife of the above. This picture is of life size, four feet long by three feet three inches wide. Her dress is of fawn-colored satin, the bodice of which is cut square. On her head is a cap trimmed with rich old lace, and a lace kerchief of the same pattern covers her neck. A string of gold beads encircles her throat, and in her hand, which is beautifully painted, she holds a handkerchief. She is seated in an old-fashioned chair covered with red.

Elizabeth Otis, a daughter of Harrison Gray, and wife of Samuel Allyne Otis. The picture is of half length. It was cut down many years since, but is still very beautiful. She is dressed as a shepherdess, in brown satin trimmed with blue, holding a crook and a lamb by a blue ribbon.

These three pictures are in the possession of a descendant, William C. Otis, of Boston.

Mary Otis, a daughter of James Otis, of Barnstable; a sister of James Otis, the patriot; of Samuel Allyne Otis (the father of Harrison Gray Otis), and of Mercy Otis, who married James Warren. She married John Gray. The picture is of three-fourths length, and was painted in 1757. She is dressed in blue satin, with lace and pearl ornaments about the waist and in the hair. A scarf or robe hangs from the left shoulder. This fine picture is in the possession of her great-nephew, Judge Warren, of Plymouth, Mass.

Rev. Jonathan Parsons was minister of the first Presby-

terian Church in Newburyport, and celebrated for his virtues, his learning, and his eloquence. He wears a large white wig puffed at the sides, and a black silk robe and bands. The picture shows only the head and shoulders. The features are strong and prominent. The portrait is in the possession of his great grandson, H. E. Parsons, of Ash-
tabula, Ohio.

Charles Pelham. The size of this picture is thirty-six inches long by twenty-eight wide. The dress is a drab coat and flowered waistcoat. A table stands in the background. Charles Pelham was born in 172-, and was a step-brother of Copley; the picture is the earliest one known by the artist, he being at that time not far from fourteen years of age. The coloring is quite good, but the background is somewhat out of drawing. It is in the possession of his great-grandson, Charles Pelham Curtis, of Boston.

Henry Pelham. He was the half-brother of John Single-ton Copley; and this portrait, well known as "the Boy with a Squirrel," was selected to be sent to England, for exhibition at Somerset House. The letter did not arrive until too late. Mr. West, to whom it was consigned, knew it to be the work of an American artist, from the squirrel, and also from the wood on which the canvas was stretched. The rule was to admit no pictures without the artist's name, but on this occasion it was dispensed with; and Mr. Copley was advised to go to England in consequence of the favor with which the picture was received. The boy is seated at a table, his right hand holding a chain to which the squirrel is attached, who sits on the table cracking a nut. A glass of water is near

him. The boy is dressed in a dark blue coat with a red collar, and a yellow waistcoat; a white collar, and frills at his wrists; there is red drapery behind. The picture is thirty inches long by twenty-four wide, and is in the possession of a granddaughter of the artist, Mrs. James Sullivan Amory, of Brookline, Mass.

Lady Pepperell and her Sister, Miss Royal. Lady Pepperell was the wife of William Pepperell Sparhawk, whose mother was the daughter of Sir William Pepperell. Mr. Sparhawk took the name of Pepperell, and inherited his grandfather's title. He married Elizabeth, a daughter of the Hon. Isaac Royal, of Medford, and one of the subjects of this picture. Lady Pepperell and her sister are represented as sitting together upon a sofa. Lady Pepperell is dressed in blue satin, with her hand resting on her sister's shoulder. Miss Royal is dressed in a pearl-colored satin, and holds in her lap a small spaniel. A rich garnet drapery forms the background. The figures are almost of life size, representing the girls as about thirteen or fourteen years of age. The picture is in Copley's early manner, and is in the original frame. It was in the possession of a member of the family,—the late Rev. T. W. Snow, of Jamaica Plain.

William Pepperell and his Sister. William Pepperell, the son of the second Sir William Pepperell, Baronet, and Elizabeth Royal, his wife, was born in the family mansion, but was taken to England with his sisters, in 1774. It was hoped that he would live to inherit his father's title, but he died at the Isle of Wight in 1809, unmarried. The picture represents him as a youth standing in a park; by his side is his

sister, Elizabeth Royal Pepperell, afterward married to the Rev. Henry Hutton. This picture was painted in England, and afterwards sent to this country, to Mr. Sparhawk, by whom it was presented to the Portsmouth Museum, from whom it was bought by Henry Wadsworth Longfellow, of Cambridge, in whose possession it now remains.

Mrs. Edmund Perkins was Esther, daughter of William and Esther Frothingham, of Charlestown. She was born in 1695, and married Edmund Perkins, in 1722. She was the grandmother of the late James Perkins, Thomas Handasyde Perkins, Samuel G. Perkins, and of their sisters, Mrs. Russell Sturgis, Mrs. Robert Cushing, Mrs. Robert Bennett Forbes, and Mrs. Benjamin Abbott. The picture is of half length, representing an old lady dressed in a white cap, with black trimmings and a white shawl. The countenance is remarkable for the thoughtful charm of its expression, wonderfully rendered, and its fine intellectual character, age as yet not having destroyed the original regularity of the features, which in youth were said to have been of great beauty.

The tradition is that it was painted by Copley for her stepson, Henry Perkins. A photograph of this portrait is in the possession of her great-great-grandson, Augustus Thordike Perkins. The original is owned by Daniel Shillaber of Brighton, also a descendant.

Col. Benj. Pickman. This picture is of life size, measures four feet two inches long by three feet four inches in width. He was born at Salem, November 18, 1740, and graduated at Harvard College, in 1759. He was a merchant, and spent some years during the Revolutionary War in England. Col-

onel Pickman is referred to by John Adams while there, as "the agreeable Mr. Pickman." He returned to Salem at the close of the war, and held important offices in the town until near the end of his life. He married Mary Toppan, daughter of Bezaleel Toppan, and granddaughter of the Rev. Christopher Toppan, of Newbury, in 1762. Colonel Pickman died May 12, 1819. In the portrait he appears in a dark slate-colored suit, with a red waistcoat. The coat is cut single-breasted, with large pockets in the skirts, and buttoned at the waist with two buttons, and at the throat with one. He stands with one hand resting on a book, and the other on his hip.

Mrs. Pickman was born in 1744, and died in 1817. In her portrait she appears in a blue satin dress, with low neck, and short, wide sleeves. The whole is deeply trimmed with white lace. She has a small bouquet on her head — put above the forehead, — and bears in her hand a large, open parasol. The picture is a very striking one, the drapery being particularly fine. On a pillar, against which Mrs. Pickman stands, is inscribed, J. S. Copley, 1762.

These pictures were painted the year Colonel and Mrs. Pickman were married, — he being twenty-two years, and she eighteen years of age. They are in the possession of Mrs. George B. Loring, of Salem, Mass.

Pierpont. The picture represents a child of this family, about four years old, sitting upon the floor and caressing with its left hand a spaniel dog. The eyes are dark, but the hair, which is partly covered by a cap, is light. The dress is white, and one leg, which is bare from the knee down, is very well drawn. The portrait is thirty-three inches long, and

twenty-six inches wide, and is in the possession of a descendant of the family, — Mrs. William Vincent Hutchings, of Roxbury.

Mrs. Anna Dummer Powell was the wife of John Powell, of Boston, and sister of Governor Dummer. The picture is of life size, and three-quarters length, representing a lady in extreme old age, sitting in a large easy-chair covered with velvet. She is dressed in black satin, and has a white muslin cap. A square white handkerchief is crossed in front around her neck. One hand holds a book, and the other hangs over the arm of her chair. The picture is carefully painted, and the characteristics of old age are well brought out. It is in the possession of Henry B. Rogers, of Boston, and a duplicate is owned by Francis C. Loring.

Mrs. Pringle. A full length portrait, dressed in gray silk. At the waist is a blue bow. One foot is advanced. It is said to be a very beautiful picture; and is in the possession of William Bull Pringle, of Charleston, South Carolina.

Josiah Quincy, of Braintree, was painted by John Singleton Copley, in 1769. The size is half length. It represents Mr. Quincy at the age of sixty years, in the dress of the period: a powdered wig, a claret-colored coat and waistcoat, with wrought gold buttons, a plain cravat, tight around the throat, with richly embroidered muslin ruffles at the bosom and wrists. He is seated in a carved mahogany chair, holding in his left hand a book, while his right arm rests upon a table covered with green cloth. Two of the fingers of the right hand are between the leaves of a book, as if to keep his place while he speaks. "President John Adams used to say,

that the portrait was so admirable and life-like, that it seemed as if his old friend must rise to bid him welcome." Josiah Quincy was born in Braintree, Mass., in 1709; graduated at Harvard College in 1728. He was a distinguished merchant, and a much valued correspondent of Slingsby Bethel,—Lord Mayor of London. He established the first glass and spermaceti works in America. He was an intimate friend of Franklin, Bowdoin, and President John Adams,—who used to describe him as remarkable for the elegance of his manner, and the grace of his address. He was a strenuous patriot, and lived to see the freedom of the Colonies, dying in 1784. In 1770, he erected the mansion house,—built upon the lands granted to the family in 1635, and which was the summer residence of the late President Quincy, his grandson. This portrait is in the possession of his great-grandson, Josiah Quincy.

Samuel Quincy. This picture is of life size, and more than half length, and is in the original carved frame. Mr. Quincy is dressed in wig, gown, and bands, with ruffles on his wrists. He is seated by a table, pen in hand, and manuscripts lie by his side. He was born in 1735, and graduated at Harvard College in 1754; he was Solicitor-general for the Province;—in that capacity prosecuting the soldiers for the Boston Massacre. His brother, Josiah Quincy, Jr., was counsel for the defense. On account of his royalist principles he left the country in 1775, and never returned. He died in 1789, and was buried at Bristol, England.

Mrs. Samuel Quincy. A companion picture. She is dressed in rose-colored brocade, with loose sleeves, trimmed

with lace, and a lace cape, and wears a dark velvet hat with a white feather, and in one hand has a sprig of larkspur. Her maiden name was Hannah Hill; she died in 1783.

These two pictures are in the possession of their great-grandson, Quincy Phillips, of Cambridge.

Mrs. Daniel Rea. A fine picture of three-fourths length; in the possession of Mrs. Thompson, of Philadelphia.

Paul Revere. This picture is twenty-eight inches long by twenty-five in width, and represents the patriot leaning on a table, and without his coat. He wears a white shirt and blue waistcoat. His hair is without powder. The right hand supports the chin, while the left holds a silver tea-pot. Engraving tools are scattered upon the table. Colonel Revere was a descendant of a Huguenot family; was born in 1735, and died in 1818. In 1756 he was a Lieutenant of Artillery, stationed at Fort Edward, near Lake George. On his return to Boston, he established himself as an engraver and goldsmith. In 1775 he engraved the plates for the paper money ordered by Congress, and was also a successful manufacturer of gunpowder. In 1779 he served in the Penobscot Expedition; and afterwards was a Colonel of Artillery, Grand Master of Freemasons, and first President of the Massachusetts Charitable Association. This picture is in the possession of his grandson, John Revere, of Boston.

The Red Cross Knight. The scene is taken from Spenser's "Faerie Queene." On the right of the picture is Lord Lyndhurst as a young man, dressed in full armor, advancing into a garden; next him stands his sister, Mrs. Greene, and beyond her is Miss Mary Copley. The figures of the ladies

are very charming. The picture—which is large—was painted about 1789, and is in the possession of a great-granddaughter of Mr. Copley, Mrs. Gordon Dexter.

John Richards, of New London, Connecticut, son of John and Ann Prentice Richards, and grandson of John Richards, who emigrated from Wales, and died in New London in 1687. Mr. Richards was born in 1736; graduated at Yale College in 1757. Having inherited a handsome fortune, he followed no profession. He married for his first wife, July 5, 1755, Susannah Grey; for his second wife, he married, June 6, 1768, Catharine Saltonstall, a daughter of Governor Saltonstall. The size of the picture is two feet two inches high by two feet wide. The dress is an open coat, with wrought gold buttons, a brown waistcoat, and muslin cravat. The face is that of a fine looking man, of florid complexion, black hair, and large, dark eyes. This picture is in the possession of a relative of the family, Mr. George Richards Lewis, of New London, Conn.

— *Rogers*. This fine picture represents Mr. Rogers sitting sideways upon a chair. His dress is a plum-colored coat, and a gold-laced waistcoat. His hair is without powder. It is in the possession of Dr. Morrill Wyman, of Cambridge.

Mrs. Lucy Rogers. A daughter of Thomas Boylston, and wife of — Rogers. An oil portrait; and is in the possession of a descendant, Mr. Boylston, of Princeton.

Mrs. Abigail Rogers, the wife of Daniel Denison Rogers, of Boston, was the second child of Henry Bromfield, and Margaret his wife, *née* Fairweather. She was born in 1763, and married in 1791. While residing in Europe this por-

trait was taken by Mr. Copley, her half-uncle. It is of life size, three-fourths length, and represents a lady out for a walk, and just drawing on her glove. She is dressed in white satin, with a white muslin mantle over her shoulders. Her hair is powdered, and her hat surmounted by white plumes ;— the hat is in strong contrast with the present style, being very large and heavy, with a wide fall of lace around the rim, and a large mass of dark red ribbon on the crown. Near where she stands is the trunk of a tree, and in the distance is a mountainous country and a gorgeous sky. It is in the possession of a descendant, Henry B. Rogers, of Boston.

Judge Chambers Russell. An oval picture ; representing the figure in the red robes and the wig of an English Judge. He was born in 1713 ; graduated at Harvard College in 1731 ; and died in 1767. He was Judge of the Superior Court, and also a Judge of Admiralty. It is in the possession of his descendant, Colonel Charles R. Codman, of Boston.

Mrs. Katharine Russell. The wife of Judge James Russell, of Charlestown, and daughter of Hon. Thomas Graves. She was born in 1717, and died in 1778. The size of the picture is four feet long by four and a quarter feet wide. The dress is light brown satin, with a white lawn cape, and long mittens on the hands and arms. The figure is seated in an arm-chair, and holds in one hand a book. It is in the possession of a descendant, Henry R. Dalton, of Boston.

Samuel Phillips Savage and wife, were the great-grandfather and great-grandmother of the wife of Lemuel Shaw, late Chief Justice of Massachusetts. Mrs. Shaw remembers

these pictures. At present all trace of them is lost; but the original bill for them is still preserved by Lemuel Shaw, of Boston.

Judge Richard Saltonstall. This picture is four feet two inches long, by three feet four inches wide, and of three-fourths length. The dress is a brown velvet coat, a long blue velvet waistcoat, extending to the bottom of the picture, with a rich gold lace border around the edges of the pockets. The sleeves are loose, with large ruffles around the hand. The right hand is resting on the hip, the left extending in an attitude of speaking, or addressing an assembly. It is a dignified and pleasing picture. Judge Saltonstall was born in Haverhill, June 24, 1703; graduated at Harvard College in 1722, and died October 20, 1756. He was Judge of the Superior Court from 1736 until his death. At the age of twenty-three he received a commission as Colonel. He was noted for his elegant hospitality, his eloquence, and noble, generous character, and was a learned and accomplished jurist. The portrait is in the possession of his great-grandson, Leverett Saltonstall, of Brookline.

Colonel Epes Sargent, Sr. This picture is forty-nine inches in length by thirty-nine in width, and is in a simple gilt frame, three inches wide; it is of two-thirds length. It represents a vigorous old gentleman, about sixty or seventy years of age, in an attitude of repose;—the right elbow on the base of a column, the left hand thrust into his side pocket, while the right is spread on his chest, presenting the entire back of the hand to view. He is dressed in a large, single-breasted coat of drab broadcloth, fitting loosely, but-

toned up to the throat, without collar, but with full, long cuffs, narrow white muslin neckcloth, and broad white lawn ruffles surrounding the wrists, while a strip of gold lace from the inner vest lightens the lower part of the costume. The round, full face is in nearly front view, with small, blue, laughing eyes, straight nose, a high, broad forehead, and rather thin lips. Upon the head is a light, curling, powdered wig, just reaching the shoulders, upon which the powder has fallen. A tree in the distance. The date of this picture is not known; — probably previous to 1760. Mr. Sargent was born in Gloucester in 1690, and was the sixth child of William Sargent and Mary Duncan. He married first, Esther MacCarty, of Roxbury; and secondly, the widow Brown, of Salem, a granddaughter of Governor Joseph Dudley, and daughter of John Winthrop. After his second marriage he removed to Salem, where he died in 1762. He held a Colonel's commission under King George II., and had three sons, — Epes, Daniel, and Winthrop; and two daughters, — Esther, who married Thomas Goldthwait, and Sarah, who married Colonel Allen, — by his first wife; and two sons, — John and Paul Dudley, — by his second. The late Gilbert Stuart said of the hand represented in this picture, that art could go no further, — "Prick that hand and blood will spirt out."

Epes Sargent, Jr. This picture is of three-fourths length, measuring forty-nine inches long by thirty-nine in width, in a boldly carved frame, similar to that of his wife, and was probably painted in 1764. He is represented standing, with a slender, erect figure, dressed in a single-breasted coat, and

waistcoat of drab broadcloth, quite long, without collar. The waistcoat is buttoned to the throat, the coat being open. The cuffs are very long, much wider than the sleeves, and held back by three large buttons ; a white muslin neckcloth is tied in a simple bow, and the end tucked into the waistcoat. The short sleeves terminate in broad lawn ruffles. His right elbow rests on the square base of a column, with the hand hanging easily in front. The fluted shaft of the column appears at the upper corner, but most of it is concealed by the broad, heavy folds of a maroon curtain, which forms the background of the upper part of the picture. The left hand just touches the top of a balustrade. A full powdered wig covers the head. The features are delicate and regular. It is in the later style of the painter, and is a charming portrait. He was born in Gloucester in 1720, the eldest child of Epes Sargent and Esther MacCarty. He married Catharine Osborne of Boston in 1745, and was very distinguished as a merchant ; a man of strong religious tendencies, he remained a loyalist during the Revolution, although his sons took the side of the Colonies. His devotion to what he considered to be his duty to his king, brought upon him great pecuniary losses, which he bore with singular fortitude. He died in 1799.

Mrs. Epes Sargent, Jr., who was Catharine Osborne ; companion picture. The portrait is of a lady of fine figure and considerable beauty. She is represented as standing, apparently waiting to mount her horse, very erect, but perfectly easy. A stone building, the wall of which is broken by an entablature, and the base and shaft of a column, oc-

cupy two thirds of the background on the right hand. By her side on the left, the water of a fountain is falling into and over part of a fluted basin of dark marble, supported by scrolls terminated by the head of some heraldic animal; in the distance a tree, and the sky appears beyond, broken by a few clouds reflecting the sunlight. She is dressed in a blue-green riding habit of thick camlet or poplin, consisting of a long-waisted jacket with an underskirt of the same material falling in very full and bold folds below. The neck and sleeves are relieved by a broad collar and cuffs of white satin, and the whole trimmed with gold lace and gilt buttons; white muslin ruffles surround the throat and wrists, the former being confined by a black ribbon. Her dark brown hair is combed back from a high forehead, with a small pink bow at the top of the head. Her ungloved hands, which are beautifully and elaborately painted, are crossed in an easy manner in front of her, the right one holding a riding whip, which rests on her shoulder, while a long white ribbon hangs from the handle. A black satin riding cap, trimmed with black lace and adorned with a fine long white ostrich feather, hangs lightly from her left hand in front. The picture is marked with Copley's autograph and the date of 1764. Mrs. Sargent was born in 1722, the fifth child of Hon. John Osborn, one of the Governor's Council, and Sarah Woodbury. Her father was born in Bristol, R. I., removed to Boston, and subsequently married Madame Hutchinson, Madame Fitch, and Miss Pierce. He died in 1768. Mrs. Sargent was married in 1745. It is said of her that her portrait is but a faint indication of the still

more beautiful memories which she left with all who knew her.

These three pictures are in the possession of a descendant, John James Dixwell, of Boston.

Colonel Scott. This picture is of three-fourths length. The figure is seated, with the right elbow resting upon a table, and the hand supported by a book. The left leg is crossed over the right knee. The coat is brown, with a richly embroidered waistcoat, and in the shirt is a breast-pin. The countenance is exceedingly intelligent and commanding.

Mrs. Olney Scott. This is a companion picture, representing a lady near a table, holding in her left hand a bunch of sweet peas. Her dress is of dark pink, and her right hand is raised, grasping the folds of a mantle.

These two fine pictures are in the possession of the Misses Winslow, Boston.

Mrs. Dorothy Quincy Scott first married John Hancock at Fairfield, Ct., in 1775, afterwards Mr. Scott, in 1789, and died in 1829, aged 82. The portrait is of three-fourths length, and represents the lady sitting in a chair. Her hand is raised to her face. A rich dress of pink brocade, a velvet band around the neck, and a muslin apron, complete the costume. It is in the possession of Miss Harriet A. Cushing of Little Harbor, N. H.

John Scollay. A portrait of life size, representing a portly man, with wig and plain brown dress, sitting with his hand resting on a ledger, near which is an inkstand and a pen. He was chairman of the Board of Selectmen of Boston from 1774 to 1790.

Mrs. John Scollay. In crayon.

These pictures are in the possession of Dr. Jacob Bigelow, whose wife was a granddaughter of John Scollay.

Sir Roger Sheafe was born in Boston in 1760. At the evacuation of Boston in 1776 he accompanied Earl Percy, afterward the Duke of Northumberland, by whom he was adopted, to England. There he was educated as a soldier, and rose rapidly in rank. In 1812 he was Major-general in the British Army, and was stationed in Canada. Finding a collision with his own countrymen inevitable, he earnestly solicited employment elsewhere. His request was not granted, and commanding his troops at the battle of Queenstown Heights, he took General Winfield Scott and his brigade prisoners of war, for which service he was created a Baronet of the United Kingdom. He married a niece of Sir Isaac Coffin, and died in 1850. His portrait represents him as sitting in a chair, dressed in a brown coat and a laced cravat; the hair powdered. The picture is a half length, and is a beautiful specimen of Copley's latest manner. It is in the possession of Mrs. Henry Loring of Brookline, a niece of the Baronet.

Andrew Sigourney was born in 1702, and was the son of Andrew Sigourney and Mary Germaine, his wife. He married in 1731, Mary, only daughter of Dr. John Ronchon, and died in 1772. His portrait, which is of three-quarters length, represents him as seated, and is that of a middle-aged man, dressed in the costume of the times. His left hand rests on a long staff.

Mrs. Andrew Sigourney, wife of the above, died in 1772.

Her portrait, which is of three-quarters length, represents her as a fine looking woman of about forty years of age. She is seated. Her hair, which is dark and very thick, is drawn off from her forehead, and hangs in a heavy mass down her back. She wears no ornaments. Her right hand rests in her lap, while with her left she seems to be fastening her bodice. The late William Sohier had good proof that these pictures were by Copley, and as such offered to buy them. They are in the possession of Mrs. Ross of Hartford, Connecticut.

Col. Nathaniel Sparhawk was the son of Rev. John Sparhawk, of Bristol, R. I., who died in 1718. His mother was afterwards married to Jonathan Waldo, a prominent merchant of Boston, by whom he was educated. May 1, 1742, he married Elizabeth, daughter of Sir William Pepperell. The size of this picture is ninety inches long by fifty-eight in width, and represents a gentleman dressed in rose-colored velvet. The right hand is in the pocket, the left holds a scroll. It is signed "J. S. Copley, 1764." The figure leans in an easy attitude against a pillar. Behind is a stairway ornamented with a vase, and beyond this an arch with statues and a landscape. The portrait is in the possession of a great nephew, Mr. D. H. Sparhawk of Boston.

Mrs. Nathaniel Sparhawk was Elizabeth, daughter of Sir William Pepperell. The size of this picture is twenty-six inches long by twenty-one inches wide. The dress is a pearl-colored silk, with a white scarf over one shoulder. There are pearl ornaments in her hair and about her neck. The portrait is in the possession of her great-granddaughter, Mrs. Hampden Cutts of Brattleboro', Vt.

Mrs. George Spooner. Her maiden name was Phoebe, the daughter of John and Anna Vassall Borland. A miniature representing a pretty young woman of sixteen years of age, which was taken the year before her marriage. There is no tradition as to the author of this miniature, but from the similarity of it to others of his works of this kind, there can be but little doubt that it was painted by Copley. The picture is in the possession of a niece, Miss Simpson of Boston.

Isaac Smith. A merchant of Boston. It is an oil painting of full length, four feet long by three feet three inches wide. He was born in 1719, and died in 1787. He is represented as seated at a table with writing materials, and is dressed in a plum-colored coat, small-clothes, and a full wig. It is in the original frame.

Elizabeth Storer Smith, his wife. A companion picture. She was born in 1727, and died in 1786. She is represented as attired in a blue satin under-dress, and an open crimson sacque. Her sleeves reach to the elbow, with white ruffles, and she holds in her hand a bunch of grapes.

These two very fine portraits were painted in 1769, and are in the possession of Thomas C. Smith, of Boston.

Mrs. W. S. Smith. In regard to this painting, Mr. Charles Francis Adams says: "This picture was a portrait of the only daughter of John Adams, who married Colonel W. S. Smith, of New York, then Secretary of Legation to Mr. Adams in London, and died in 1813. It must have been taken somewhere about the year 1787. It belonged to her brother, John Quincy, and was by him given to Mrs. Smith's

only daughter, Mrs. De Windt, of Fishkill, Dutchess County, New York. It was a remarkably attractive picture, as I remember it, but unfortunately it was destroyed in a conflagration, which took place a few years since, of the mansion of Mr. De Windt." It is understood that one or two copies, made in oil by different artists in New York, still exist. Mr. Charles F. Adams also has a miniature copy of this.

Mrs. Spinner. This is a highly finished portrait, representing a lady seated, her head resting on her hand. The hair is without powder, and drawn back over a cushion. The picture is signed, "John Singleton Copley, pinxit, 1772, Boston."

Mrs. Startin was Sarah Copley, a sister of the artist. The portrait is in oil but not finished, and represents only the head and neck of the lady. She wears a large hat. This portrait and the one of Mrs. Spinner were bought by Mr. George Henry Timmins, a great-nephew of Lord Lyndhurst, at the sale of that nobleman's pictures a few years since, and are now in Milan, Italy.

Mrs. Elizabeth Stevens. A daughter of Joseph Allen, and married in 1733, to Mr. William Stevens, of Gloucester. It is of three-fourths length, and is in Copley's early manner. The lady is dressed in rose-colored satin, and is standing. It is in the possession of her great-grandson, Mr. Edward Russell, of Boston.

Mrs. Robert Stevens, whose maiden name was Anstice Elizabeth Wignell, was born in Antigua in 1722, married in 1738, and died in 1790. The picture is of life size, and represents a lady handsomely attired in the costume of the

times. It is in the possession of a descendant, Miss J. R. Stevens, of Wrentham, Mass.

Ebenezer Storer. A colored crayon of half length, twenty-three inches long by seventeen wide. He was a merchant of Boston, and was born in 1699 and died in 1761. The dress is a green damask robe and green velvet cap.

Mrs. Mary (Edwards) Storer, the wife of the above gentleman; she was born in 1700, and died in 1771. The dress is of black silk, with a white muslin handkerchief crossed over the neck and covered with black lace; a close-fitting muslin cap completes the costume.

These two pictures are in the possession of her great-grand-nephew, Thomas C. Smith of Boston.

Mrs. Mary Storer. A crayon of the same size as the one above. The dress is of silk, with a black lace shawl and a cap of black lace with a white border. The following inscription is on the back of the portrait: "Died Dec. 8, 1771, Mrs. Mary Storer, widow of the late Ebenezer Storer, aged seventy-two. This portrait was taken by Copley, a celebrated artist, two years before her death." It is in the possession of her great-grandson, William Storer Eaton, of Boston.

Ebenezer Storer. Son of the above.

Mrs. Storer. Daughter of —— Greene.

The whereabouts of these pictures is unknown.

Charles Stuart, King of England, demanding the surrender of the five members. This picture is too well known for further description. It hangs in the Boston Public Library.

Sir John Temple. In crayon. He was a descendant of Leofric, Earl of Mercia, husband of the famous Countess

Godiva, the founder of the great monastery at Coventry, in the time of Edward the Confessor. Sir John Temple, eighth Baronet, married Elizabeth, daughter of Governor Bowdoin, who was born in Boston in 1767, died in 1798. He was Commissioner of the Royal Navy, and, after the war, was Consul-general of Great Britain to the United States. He is represented in full dress, and a white wig. The picture is signed J. S. Copley, and dated 1764.

Lady Temple. A crayon. Her maiden name was Elizabeth Bowdoin. She is represented in a handsome dress of the period,—her neck decorated with a string of pearls, and her hair drawn back over a cushion.

These pictures are in the possession of a descendant, Winthrop Tappan, of Boston.

Judge Thacher and his Wife. The whereabouts of these pictures is at present unknown.

Eleazer Tyng. The picture is six feet long by four feet wide. He was born in 1690, and died in 1775. He owned a large tract of land on the Merrimack River, to which he subsequently gave the name of Tyngsborough. The portrait is dated 1772. It is a full length likeness of a venerable gentleman, and represents him as sitting, as old men do, in the attitude of perfect rest. His countenance is benignant. The dress is a drab coat and small-clothes with black stockings, and he wears a full wig. It is a very highly finished picture. Eleazer Tyng was the grandson of Edward Tyng, 1630, whose daughter Rebecca was married to Governor Joseph Dudley. It is in the possession of Copley Amory, a great-grandson of the artist.

Mrs. Samuel Torrey. The sister of Governor Gore. It is a crayon of half size, taken as a child under or about five years old. It is in the possession of her son, Mr. Samuel Torrey, Boston.

Madam Treadwell. This picture is of half length, and of life size. The lady is dressed in dove-colored satin. The sleeves are of half length, with broad lawn ruffles. The hair is crepéd. There is strong evidence that this picture was painted by Copley in 1757, and in his early manner. It is in the possession of a descendant, Miss Hannah Cutter, of Portsmouth, N. H.

Mary Turner. This picture is of three-fourths length. She is dressed in a rich satin, handsomely trimmed and decorated with lace. In her right hand she holds a dish to a fountain, while with her left she draws back her skirt. Her hair is without powder, and around her throat is a lace ruche. This beautiful picture is signed John Singleton Copley, and dated 1769. It is in the possession of Gen. Horace Binney Sargent, of Boston.

Capt. William Turner. He was a lineal descendant of the fifth generation from Humphrey Turner, who came from Essex in England to Plymouth, Mass., in 1628. He was born in 1745, and married in 1767, Ann, the daughter of Edward Dumaresq and Mary Bautineaux his wife. In June, 1787, he was appointed by John Hancock an aid-de-camp to the Governor; and this commission, with John Hancock's signature and that of John Avery, his secretary, is in the possession of Samuel Epes Turner. This picture is a crayon, twenty-three inches long by seventeen wide. It is of life

size, and nearly half length. He is dressed in a coat and waistcoat of white cassimere, and wears a ruffled shirt, fastened in front by a pin, and his right hand is thrust into his bosom. His hair is powdered, and dressed in a queue. He was well remembered by the late William D. Sohier, for his fine appearance, and for the finished elegance of his manners.

Mrs. William Turner was a daughter of Edward and Mary Dumaresq, and a great-granddaughter of Hellier Dumaresq, Seigneur des Augres, and Jurat of the Royal Council of the Isle of Jersey. She was baptized at the King's Chapel in Boston, in 1746, and was married at the same place in 1767, and died in 1824. It is a companion picture to the above, and is signed and dated 1767. Her dress is a low-necked corsage of white satin. Over her shoulders is an ermine tippet. The throat is tightly clasped by a broad necklace, containing three rows of pearls. Her hair is rolled back over cushions, and ornamented by a small blue silk cap, fastened by four pearl-headed pins.

These two pictures are in the possession of a grandson, Samuel F. Turner, of Baltimore, Md.

Unknown. A boy wearing a hat decorated with feathers, and holding a dog. This picture was in the possession of a branch of the White family, of Boston.

Unknown. Two miniatures, said to be by Copley, were in the possession of Miss Sarah Hooper, Boston Highlands.

Unknown. A portrait of a lady dressed in white satin, of three-fourths length, owned by Mrs. A. S. Porter, has always been in the family, and is believed to be by Copley.

Unknown. Mr. Roland Ellis, of Boston, has a picture

forty inches long by thirty-six inches wide, representing two children, one standing, and holding fruit; the other seated. There is a small spaniel on the floor between them. The tradition is that it was painted by Copley, and it has many of the characteristics of some of his earliest works, especially in the coloring, the dog, the fruit, and the jewels on the boy's dress. The picture came from the Clarke mansion, afterwards the residence of Sir Henry Frankland, and by his executors sold to the father of Mr. Ellis. There is some evidence to show that these children might have been grandchildren of Mr. Clarke, and were named Greenough. It is quite possible that Copley painted the picture.

Unknown. A small miniature of a gentleman, presented to the present owner by Gambadella, the painter. He is dressed in a blue coat, and his hair is without powder. It is beautifully executed, and in the possession of R. M. Staigg, the artist.

Unknown. A Girl and Dog. This picture is in the possession of J. A. Hewlett, New York.

Mrs. Judge Vinal. This picture represents a young lady standing in a garden, the background being a wall, with a hill and water in the distance. It is of three-fourths length. The dress is of mauve pink satin, cut square in the neck, and ornamented with rich lace. The hair and eyes are dark. This picture has always been in the family, and has been known to them as being a work of Copley. It is now in the possession of a descendant, W. N. Kent, of Charlestown.

Hon. Crommelin Verplanck was painted in New York in 1773. It is a full-length picture, and represents a child play-

ing with a squirrel. It is understood to belong to the estate of the late Gulian C. Verplanck.

Mrs. Eliza Vose, daughter of Captain Tufts of the Royal Navy. This picture is a crayon, representing a young lady on whose head is a blue veil, her right hand holding to her breast a string of pearls and a bow. It is in the possession of a descendant, Mrs. Elijah Vose, Boston.

Mrs. Col. Samuel Waldo was Griselda, daughter of Lieutenant-governor Andrew Oliver. She was born in 1737, married in 1760, and died in 1761. A life-sized head. The upper part of her dress, which is seen, is a blue flowered silk. Her hair and eyes are dark. The left side of the hair is dressed with pearls and a small spray of flowers. She wears pearl earrings, and around her throat is a lace tie.

There is a companion picture to this, representing a sister of Mrs. Waldo, in the possession of Mrs. Ellis, of Burlington, New Jersey.

Gen. Joseph Warren, born June 11, 1741; killed at the battle of Bunker's Hill, June 17, 1775. A full length figure. He is represented in Continental costume. The canvas is about five feet long by four feet wide, and the coloring is very beautiful. It was one of Copley's last portraits before he left Boston for Europe in 1774; and as a piece of artistic skill, as well as for its historic interest, has been pronounced by good judges to be one of the most valuable of Copley's portraits in this country. "It was painted while General Warren was the presiding officer of the Massachusetts Congress," and is in the possession of W. W. Corcoran, Washington, D. C.

In a second he is represented in citizen's dress, half length.

This picture is in the possession of the city of Boston, and is placed in Faneuil Hall.

Another portrait of General Warren, twenty-nine inches long by twenty-four wide, represents him as seated at a table in citizen's dress, showing one hand only. This picture was originally owned by Gen. Arnold Welles, who married General Warren's daughter. It passed from him to the late Dr. J. C. Warren, and from him to his grandson, the present Dr. John Collins Warren, of Boston.

Gen. James Warren, a descendant of Richard, who settled at Plymouth in 1620, was born in 1726. Graduated at Harvard in 1745, and died in 1808. He married Mercy Otis. He was a man of large fortune, and a distinguished patriot; a member of the General Court in 1776; was High Sheriff of the County, and President of the Provincial Congress after the death of Gen. Joseph Warren. He was a Major-general of Militia.

The picture is of three-fourths length, and of life size, and represents the General standing, with his left hand grasping his cane, while the right is concealed by the lappel of his long waistcoat. His dress is a drab cloth coat and black waistcoat, ruffles, and a gray wig.

Mrs. Mercy Otis Warren, wife of Gen. James Warren, was a sister of the patriot James Otis. "She had," says Drake, "an active as well as a powerful mind. She wrote several satirical, poetical, and dramatic pieces; among them, a satire in the form of a drama, called 'The Group,' and another called 'The Adulator,' which were famous at the time. Her poems, full of patriotic feeling, were published in 1790, while

in 1805 she published her great work, 'The History of the Revolutionary War.' The figure is of life size, and of three-fourths length, and represents the lady as standing, training a nasturtion vine with her right hand, while the left is raised and stretched forward. The face is delicate and intellectual. The eyes and hair are dark, and her head-dress is of white lace, trimmed with white satin ribbons. Her robe is of dark green satin, with a pompadour waist, trimmed with point lace. There is a full plait at the back hanging from the shoulders, and her sleeves are also of point lace. White illusion trimmed with point lace, and fastened with a white satin bow, covers her neck. The front of the skirt and of the sleeves are elaborately trimmed with puffings of satin.

Winslow Warren was a son of General James and Mercy Warren. The picture is of life size. The countenance is florid, with dark eyes and eyebrows. The coat is of light brown, with a dark velvet collar; a white neckcloth, ruffles, and powdered hair, complete the picture, which was painted in London toward the close of the Revolution.

These three pictures are in the possession of their descendant, Winslow Warren, Dedham, Mass.

Gen. George Washington. A miniature painted in 1755. It was in the possession of the late G. P. Putnam, of New York.

Daniel Wait. This picture is two feet and a half long, and two feet wide. It is in the original frame, and represents a boy in a standing position. The dress is a cloth coat of the color of ashes of roses. The waistcoat is blue, and under his left arm he carries his hat. In the right hand, which is unfinished, he holds fruit, and his hair is without powder.

The tradition is that Mr. Copley sailed for Europe before he could complete this picture, which, therefore, must have been painted in 1774. It has always been owned by the family, and is now in the possession of John S. Williams, of Boston.

Mrs. Jonathan Warner. This picture is fifty inches long by thirty-nine wide. She was the daughter of Archibald Macpheadris, and the second wife of Hon. Jonathan Warner. She is represented as sitting, with a very beautiful garland of flowers in her lap. Her dress is a light brown satin. This portrait still hangs in her father's house.

Mary Warner was a daughter of the Hon. Jonathan Warner, who was born in 1726, and appointed member of the King's Council in 1766. He married for his first wife, Mary, daughter of Temple Nelson, Esq. They had one daughter, Mary [who married Col. Samuel Sherburne], and was the subject of this picture. She is represented as a young lady about sixteen years of age, with a dress of yellowish-brown satin, and standing with a bird resting on her left hand, while her right hand holds the ribbon which detains her pet.

These two portraits are in the possession of a descendant, Mrs. John H. Sherburne, of Portsmouth, N. H., who now resides in the old Warner Mansion.

Watson and the Shark. Representing the harbor of Havana, and Brook Watson, afterwards Lord Mayor of London, attacked by a shark; the picture is taken at the moment of his rescue by a boat's crew. That Mayor Watson was not always popular, may be inferred from the following lines written on him in London:—

“Now had the shark that took his luckless limb
His nobler noodle took,
The best of workmen and the best of wood
Had scarcely made a head so good.”

This picture is in the possession of Charles Hook Appleton, Boston.

Col. George Watson, son of John Watson, married first Abigail Saltonstall; secondly, Elizabeth, daughter of Chief Justice Peter Oliver. “He was an opulent and liberal merchant of Plymouth,” says Thacher. The picture is of three-fourths length, and is in profile, representing Colonel Watson standing, with one hand resting on a table, the other holding a letter which he seems to read. He is dressed in a handsome brown suit laced with gold. It is a very fine picture. Colonel Watson was born in 1718, and died in 1800.

Mrs. George Watson, daughter of Chief Justice Oliver, was born in 1735; and died in 1767, aged thirty-two. She is represented as dressed in rose-colored satin. The figure is somewhat in profile. The hair is without powder; the right hand holds a scarf, which is partially draped around the waist; in her left hand she bears a beautiful little vase. The whole picture is very well painted, and graceful.

These two portraits are in the possession of their great-grandson, Martin Brimmer, Boston.

Elkanah Watson, son of Elkanah, and a half-brother of Col. George Watson, was a descendant of Robert, of Plymouth, 1623. He was born in 1758, and died 1842. He was one of the most distinguished men of his time, and also one of the most active among those opposed to the English

power. A friend of Franklin, Burke, Priestley, and Watt. The picture represents him standing, and leaning against a pillar. In his right hand he holds a cane and a letter, and in his left a hat; a table stands near, over which is seen the sea with a ship bearing a flag. "The painting was finished," says Mr. Watson in his journal, "in most admirable style, except the background, which Copley and I designed to represent a ship bearing to America the acknowledgment of our independence, with the sun just rising upon the stripes of the Union streaming from her gaff. All was complete save the flag, which Copley did not deem it proper to hoist under present circumstances, as his gallery is a constant resort for the royal family and the nobility. I dined with the artist on the glorious 5th December, 1782. After listening with him to the speech of the king, formally recognizing the United States of America as in the rank of nations, previous to dinner, and immediately after our return from the House of Lords, he invited me into his studio, and there, with a bold hand, a master's touch, and, I believe, an American heart, attached to the ship the Stars and Stripes; this was, I imagine, the first American Flag hoisted in Old England." It is stated, in the life of Mr. Watson, that he paid one hundred guineas for this picture. It is in the possession of Mrs. Thompson, Philadelphia.

Mrs. Samuel Watts. Her maiden name was Sarah Osborne, a sister of Mrs. Epes Sargent, Jr. She married, first, Thomas Oxnard, who died in 1754; and second, in 1756, Judge Samuel Watts. Her portrait, which is beautifully painted, represents her as a very fine looking woman, dressed

in black, with a widow's cap. The size of the picture is twenty-nine inches long by twenty-four inches wide. It is in the possession of Mrs. T. J. Lee, of Longwood, a great-great granddaughter.

Mary Watts, a daughter of Sarah Osborn, whose second husband was Judge Samuel Watts. She married Dr. Edward Watts, a son of her step-father. The picture is half length, twenty-nine inches long by twenty-four wide. The dress is of green satin; a bow at the waist, and a pink scarf. The hair is without powder, surmounted by small white flowers. The ornaments are pearl ear-rings and a pearl necklace. It is in the possession of her great-grandson, Joseph Dane, of Kennebunk, Me.

Rev. William Wellsteed. This picture represents the subject as dressed in the robe and bands of a clergyman. It was painted by Copley in 1753, and engraved by him. The engraving is still in existence, but the whereabouts of the picture is unknown.

Sir John Wentworth was born at Portsmouth in 1736; graduated at Harvard College in 1755; received the degree of LL. D. from Oxford in 1766; created a Baronet in 1795. He was the last Royal Governor of New Hampshire, and died in Halifax in 1820. The picture is a fine crayon, twenty-two inches high by eighteen inches wide, in the original frame, and signed with a monogram, and dated 1769; he is represented in a light coat and waistcoat, and wearing a white wig. It is in the possession of John Borland, of Boston.

Lady Frances Deering Wentworth was a daughter of Samuel Wentworth, of Boston. She was born in 1746, and

was first the wife of her cousin, Theodore Atkinson. She afterwards married another cousin, Sir John Wentworth. The picture, taken at the age of nineteen, is of three-fourths length; her dress is of white satin, with pearls around the neck and in her hair. In her left hand she holds a chain, to which is attached a flying squirrel which plays upon a table. The picture is signed John S. Copley, 1765, and is in the possession of James Lenox, of New York.

Catharine Whipple was the wife of William Whipple, of Portsmouth, N. H., one of the signers of the Declaration of Independence. She was the daughter of John Moffat, a descendant of John Mason, the Grantee of New Hampshire. The figure is of two-thirds length, and nearly life size. She is painted as sitting under a tree, with a basket of roses in her left hand and a single red rose in her right. Her costume is a heavy yellowish brocade. The tradition is that the portrait was painted when she was very young. It is in the possession of Rev. Dr. A. P. Peabody, Cambridge, Mass.

Mrs. Oliver Whipple was Abigail, youngest daughter of Dr. Sylvester Gardiner, born 1750, and a sister of the Hon. Mrs. Arthur Browne, of Mrs. Robert Hallowell, and of Mrs. Philip Dumaresq. The size of the picture is three-fourths length, and the lady is represented as seated in the open air, dressed in a white satin robe with a blue silk mantle. She has a blue silk collar around her neck; her hair is without powder, and ornamented with small flowers; in the background on her right there is a large tree.

This portrait is in the possession of Ignatius Sargent, of Brookline.

Rev. Mr. White. Copley is said to have painted a portrait of this gentleman, but its whereabouts is at present unknown.

Hon. Richard Wibird, of the King's Colonial Council for New Hampshire, one of the seven proprietors of that colony. He was a Judge of Probate, etc. The picture measures three feet one inch in length by two feet six inches in width, and represents a handsome man dressed in a brown velvet coat and waistcoat; there are fine lace ruffles over the hands, which are very delicate. He wears a light-colored wig, which completes his costume. In the possession of Daniel Austin, Kittery, Me.

Joshua Winslow, Paymaster and Commissary-general of the forces sent to Acadia under Gen. John Winslow, was a son of Sheriff Edward Winslow, and descended from John, brother of Edward Winslow, the Governor of Massachusetts. This portrait represents him as wearing the undress uniform of a British officer, and is signed and dated 1755. There is also a miniature of him in the same dress. Both pictures are in the possession of a relative, Mrs. E. J. Trott, of Woburn, Massachusetts.

Judge Adam Winthrop was a great-grandson of the first Governor of Massachusetts. He graduated at Harvard in 1694. He was Representative for Boston in 1714; a Judge of the Court of Common Pleas, and a member of the Royal Society and other distinguished literary bodies. He died in 1743. The picture is four feet one inch long, by three feet three inches wide. It represents Judge Winthrop as seated by the side of a table, which is covered with a red cloth; upon the table is an inkstand, and behind it is a red curtain.

In his right hand he holds a pen, and in the left there is a scroll. He is dressed in a black robe, with linen bands. From his countenance one would recognize him as an astute lawyer.

Prof. John Winthrop, LL. D., F. R. S. He was a son of Judge Adam Winthrop, whose portrait is described above. He was born in Boston in 1714, graduated at Harvard in 1732, and died at Cambridge in 1779. He was Hollis Professor of Mathematics and Natural Philosophy in Harvard College for more than forty years. He was distinguished as a mathematician and an astronomer, and was a prolific writer on both subjects. The picture is four feet one inch long, by three feet three inches wide. He is seated at a table, holding an astronomical diagram. On the table is a study telescope and a heavy volume without a title. He is dressed in a black robe, with linen bands. The thoughtful expression of countenance is exceedingly well rendered.

These pictures are in the possession of Colonel John Winthrop, of Newport, R. I.

Mrs. John Winthrop was a daughter of Mr. Fayerweather, of Cambridge. The picture is thirty-six inches long by twenty-nine wide; the figure is half length, sitting in a high-backed chair, covered with red; a mahogany table is behind her. It is painted in full face; the hair is combed back under a white lace cap, trimmed with pink and white ribbon. Her dress is of blue silk, ornamented with a bow of blue and white ribbon at the breast; the neckerchief and sleeves are of lace, and she wears a pearl necklace. In her hand she holds a branch on which are nectarines and the leaves, both

of which are reflected in the top of the table ; on her left hand she wears a ring of diamonds and garnets. This portrait is in the possession of a descendant, Mrs. Harris, of Cambridge.

The following pictures have been discovered since this work has been in press, and for that reason have been inserted here : —

Governor Bowdoin. A small picture about seven inches wide by ten inches high, representing this gentleman as standing in his library. A miniature of him is described on page 37 of this work, and both pictures are in the possession of his grandson, Hon. R. C. Winthrop, of Boston.

Mrs. Anstice Davis was a daughter of Sheriff Stephen Greenleaf, and a sister of Mrs. John Apthorp. This portrait represents her as a young and beautiful woman. It is excellent both as respects drawing and coloring, and is now in possession of a relative, Mrs. Greenleaf Bulfinch, of Cambridge.

Captain Isaac Foster, of Charlestown ; representing him as standing, the picture being three-fourths length. He is dressed in a slate-colored costume of the times, and carries his hat under his arm.

Mrs. Isaac Foster, wife of the above, and a companion picture. Both these portraits are owned by a descendant, Mrs. David Buffum, of Walpole, N. H.

Dr. William Foster, a son of Captain Foster above mentioned, is a picture of three-fourths length.

Dr. Isaac Foster, Jr., also a son of Captain Foster, represented as a youth of about fifteen years old, and a companion picture to the above. These two portraits are in the possession of a descendant, Mrs. Philip Peck, of Walpole, N. H.

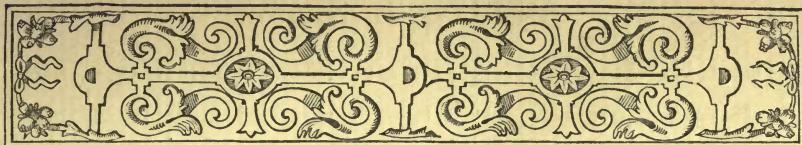
Not having seen the four paintings last named, the writer cannot state that they are by Copley. They are all dated 1755, and have never been out of the family, by whom they always have been considered as pictures by that artist.

Judge Hayward, of South Carolina. There is a picture by Copley, of three-fourths length, in the Judge's room of the Supreme Court, at Boston, said to be of this gentleman. He is dressed in the red robe of an English Judge, and wears a white wig.

Mr. and Mrs. Ralph Izard (see page 78). In regard to this picture, the writer has been recently informed that the subjects are represented in a garden, but not in Roman costume. The painting is in possession of Joseph Manigault, of South Carolina.

Rev. Joseph Jackson. There is said to be a portrait of the Rev. Joseph Jackson, of Brookline, by Copley, in the possession of John B. Brown, of Boston; but the author has had no opportunity of examining this picture.

Governor Scott, of Dominica, who married Miss Erving, of Boston; she died 1768. There is a fine portrait of this gentleman, of three-fourths length; he is represented as dressed in scarlet, trimmed with gold lace. It is in the possession of a relative, J. F. Trott, of Niagara Falls.



PICTURES IN ENGLAND.

The author does not attempt to make a full list of Copley's pictures now in England, but mentions here those that are known to him.

The Tribute Money.

Samuel and Eli. Destroyed in London by fire, 1867, while in the gallery of Mr. Henry Graves. A duplicate is said to be extant.

Saul and Samuel; sold in 1864 for twenty-seven guineas; now owned by Mr. Amory, of Boston.

Abraham and Isaac.

Hagar and Ishmael in the Wilderness.

These two paintings are companion pictures.

Portrait of Lord Mansfield. This painting is in the National Portrait Gallery, and it contains forty-five different portraits.

Death of Chatham. National Portrait Gallery.

Death of Major Pierson. National Portrait Gallery.

Surrender of Admiral De Winter.

Battle of the Pyrenees, with portraits of the Duke of Wellington, Prince of Orange, and Lord March, unfinished: sold in 1864 for five and a half guineas; now owned by Mr Amory, of Boston.

The Dukes of Suffolk and Northumberland, offering to Lady Jane Grey the crown of England; sold in 1864 for twenty-two guineas. This picture is now owned by Mr. Amory, of Boston.

Portrait of Mr. Bransden.

Portrait of Lord Heathfield. In National Portrait Gallery.

Portrait of Admiral Barrington. Owned by Viscount Barrington.

Lord Duncan.

Lord Besborough.

Viscount Cornwallis.—Owned by the City of London.

Viscount Sidmouth.—Owned by T. H. S. S. Escort.

Lord Weston and Brother.

The Children of George III.—The Princess Mary, Princess Sophia, and the Princess Amelia, with their dogs Fanny, Bertie, and Rover. Now in the possession of the Queen of England.

Duplicate of the Boy and the Shark.—Owned by St. Luke's Hospital. The original sketch of this picture, about thirty inches by twenty-four, is now in Boston.

The Siege of Gibraltar, with a sketch of the same, having heads of Major-general De La Motte, Colonel Duchenhausen, Colonel Schlippegnell, Colonel Burgo, and others.—Owned by the Common Council of London.

Lord Spencer.

Lord Howe.

Lord Camperdown.

Cupid caressing Venus.

Duke of Monmouth before James II.

A Review, by King George IV., with portraits of Lord Heathfield, Baron Eben, General Turner, Colonel Bloomfield, and Colonel Quint.

The Battle of La Hogue.

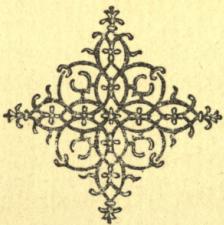
Earl of Northampton.

Baron Graham.

Viscount Dudley.

The Nativity.

The Resurrection. This was the last picture Copley painted.



APPENDIX.

THE following advertisement appeared in "The Independent Chronicle," 1785:—

"TO BE LET. The elegant Mansion House, Stables, and Grounds of John S. Copley, Esq., near the Common, now in the occupation of General Knox. Inquire of Mrs. Pelham, Cambridge Street."

BOSTON.	Mrs. Elizabeth Cummings to John S. Copley,	DR.
1769.	To her own portrait, $\frac{3}{4}$ cloth at 7 Guin.	£9 16 0
	To Mrs. Maquarter's do.	9 16 0
	To Mr. Maquarter's do.	9 16 0
1770.	To two Black Frames @ 24s.	2 8 0
		£31 16 0

Rec'd the contents in full,

pr. JOHN SINGLETON COPLEY.

The above is a copy of an original bill owned by Mrs. Henry Colt, of Pittsfield, Massachusetts.

1767. Received of Mrs. Eliza Mayhew, the sum of 10 Guineas.
In full for Two Portraits of Dr. Mayhew, with Frames and
Glasses. JOHN S. COPLEY.

BOSTON, Feb'y 25th, 1767.

Crayons.

BOSTON, *December 1st, 1764.* Rec'd of Samuel Phillips Savage, Esq'r, Six pounds thirteen shillings & four pence, which is the balance in full for two portraits, one of his Lady the other of himself.

JOHN S. COPELEY.

The above is a copy of a bill in the possession of Lemuel Shaw.

BOSTON, *May 20th, 1758.*

Mrs. Fairweather.

To J. S. Copley, Dr.

To painting a picture in miniature of Miss Thankfull Hubbard, one guinea. Received the contents.

J. S. COPELEY.

This bill is preserved by Rev. R. C. Waterston of Boston.

A copy of the Catalogue of Copley's pictures, sold by the Executors of Lord Lyndhurst, in London, March 5, 1864, with the prices obtained.

Pictures by J. S. Copley, R. A., numbered

- 53. *Portrait of Lord Howe*, small circle, engraved.
- 54. *Portrait of Admiral Barrington*, small circle, engraved.
- 55. *Portrait of Admiral Viscount Duncan*, afterwards Lord Camperdown, engraved. Exhibited at the Royal Academy in the year 1798.
- 56. *Another portrait of Admiral Duncan*, rolled.
- 57. *Head of Lord Heathfield*; a study for the Siege of Gibraltar. Brought 38 guineas.
- 58. *Head of an Officer*, rolled. £8 10s. 5.
- 59. *Cupid caressing Venus*. £10 10s.

60. *Portrait of a Lady*, signed and dated Boston, 1772. 54 guineas.

61. *A Youth rescued from a Shark*. Engraved by Valentine Green. £11 11s.

62. *The Nativity*. Engraved. £10 10s.

63. *Charles I. demanding the Arrest of the Five Members*. A sketch for the celebrated picture at Boston, U. S. £12 13s.

64. *Monmouth before James II*, refusing to give the names of his accomplices. 8½ guineas.

65. *The Siege of Gibraltar*: a sketch for the celebrated picture at the Guildhall. £16 16s.

66. *Portraits of Colonels Burgo and Schlippegnell*. Fine studies of the picture of the siege of Gibraltar. £10 10s.

67. *Portrait of Major-general De La Motte*: a fine study of the same picture. £10 10s.

68. *Portrait of Colonel Duchenhausen*: a fine study for the same picture. £10 10s.

69. *Head of a favorite Negro*. Very fine: introduced into the picture of "A Boy saved from a Shark." £11 11s.

70. *The Death of the Earl of Chatham*. The first sketch of the picture in the National Gallery. 4½ guineas.

71. *The Death of Major Pierson*. The first sketch for the large picture. £1 1s.

72. *Charles I. demanding the Arrest of the Five Members*. An early sketch of the picture at Boston, U. S. 5½ guineas.

73. *Head of an American Lady*. £21 os.

74. *Portrait of Miss Copley, in a hat*. £10 os.

These two portraits are now owned by Mr. George Henry Timmins, of Milan, Italy, a great-grandson of the artist.

75. *Portrait of the Artist*. £26 5s.

76. *Portrait of Mr. Bransden*. £0 17s.

77. *Abraham's Sacrifice*; exhibited at the Royal Academy, 1796. Engraved by Dunkerton. 24 guineas.

78. *Hagar and Ishmael in the Wilderness*; the companion exhibited at the Royal Academy in 1798. 32 guineas.
79. *T. R. H. Princess Mary, Princess Sophia, and Princess Amelia*, the children of George III., in the garden at Windsor. Engraved. A highly finished sketch for the well known picture at Buckingham Palace, exhibited at the Royal Academy in 1785. 245 guineas.
80. *Samuel and Eli*. The well known picture engraved by Valentine Green for Macklin's Bible. £105.
81. *Portrait of Lord Mansfield*, seated, in his robes. The well known engraved picture. 230 guineas.
82. *The St. Jerome*, after Coreggio. A fine copy of the celebrated picture at Parma, the size of the original; painted at Parma about 1774 or 1775. 51 guineas.
83. *The Virgin and Child, St. Catharine, and an Angel*: a beautiful study for a portion of the preceding picture, painted at Parma about 1774 or 1775. 24 guineas.
84. *Saul reproved by Samuel*. "The Lord hath rent the Kingdom of Israel from thee this day." 1 Sam. xv. 28. Exhibited at the Royal Academy, 1798. 27 guineas. Now owned by Mr. Amory, of Boston.
85. *A Boy with a Squirrel*. The well known picture, exhibited anonymously at the Royal Academy, and which was the cause of Mr. Copley coming to England in 1774; he went to Rome the same year. Exhibited at the International Exhibition. 230 guineas. Now owned by Mrs. James Sullivan Amory, a granddaughter of the artist.
86. *The Red Cross Knight*. Portraits of Lord Lyndhurst and his two sisters, Mrs. Greene of Boston, U. S., and Miss Copley. 70 guineas. Now owned by Mrs. Gordon Dexter, of Boston, a great-granddaughter of the artist.
87. *The Battle of the Pyrenees*. This picture contains portraits of

the Duke of Wellington, the Prince of Orange, and Lord March. A grand work, unfinished. $5\frac{1}{2}$ guineas. Now owned by Mr. Amory, of Boston.

88. *George IV.*, when Prince of Wales, at a review, attended by Lord Heathfield, General Turner, Colonel Bloomfield, Baron Eben, Colonel Quint in the distance. Engraved. Exhibited at the Royal Academy in 1810. £5.

89. *The Offer of the Crown to Lady Jane Grey* by the Dukes of Northumberland and Suffolk and other Lords, deputies of the Privy Council. Exhibited at the Royal Academy, 1808. 22 guineas. Now owned by Mr. Amory, of Boston.

90. *The Death of Major Pierson*. The celebrated chef-d'œuvre engraved by Heath. Painted for Alderman Boydell, and afterwards repurchased by Mr. Copley. Exhibited at the International Exhibition. £1,600.

91. The well known *Family Picture*, portraits of John Singleton Copley, R. A., and his wife, caressing the infant Lord Lyndhurst and his three other infant children in a landscape. The gentleman seated is Mr. Clarke, the father of Mrs. Copley. Engraved by R. Thew. Exhibited at the International Exhibition. 1,000 guineas. Now owned by Mr. Amory, of Boston.



INDEX.

Abbott, Mrs. Benjamin, 94.
Elizabeth (Mrs. John Gill), 58.
Hull, 40, 58.

Abraham and Isaac, 127, 132.

Adams, Charles Francis, 27, 108, 109.
Eliza, 58.
Henry, 28.
Hugh, 27.
Mrs. Hugh (Susannah Parker), 27.
John, 27, 94, 96, 97, 108.
Mrs. John, 28.
John Quincy, 27, 28, 38, 108.
Miss (Mrs. W. S. Smith), 108.
Samuel, 16, 28, 46.
Mrs. Samuel (Elizabeth Checkley), 28.

Adoration of the Magi, 24.

Alcott, May, 84.

Allen, Elizabeth (Mrs. Wm. Stevens), 109.
James, 16, 29.
Joseph, 18, 29, 109.
Mrs. Joseph, 18.
Miss (Mrs. Thomas Marshall), 83.
Nathaniel, 29, 83.
Mrs. Nathaniel (Sarah Sargent), 29, 102.
Zachariah, 49.

Alleyne, Mrs. E. M., 57.
Mrs. S. L., 57.

Allyne, Mary (Mrs. James Otis), 91.

Altamont, Earl of, 39.

Amory, Copley, 111.
Mrs. James S., 10, 47, 48, 92, 133.
John, 30.
Mrs. John (Katharine Greene), 16, 30.
Miss (Mrs. Isaac Holmes), 73.
Mr., 49, 53, 64, 127, 128, 133, 134.
Thomas [d. 1770], 29, 30, 73.
Thomas [d. 1784], 30, 31.
Mrs. Thomas, 31.
Thomas C., 30.

Andrews, George B., 31, 34.
John, 31.
Miss, 18.

Appleton, Charles Hook, 119.
Rev. Nathaniel, 31.
Mrs. Nathaniel, 31.
William, 17.
Wm. Sumner, 14, 26, 39, 51.

Apthorp, Ann, 32.
Captain, 32.
Charles, 31.
East, 32.
Mrs. John (Hannah Greenleaf), 32, 125.
John T., 32.
Robert E., 32.

Archibald, Edward, 86.
Francis, 86.

Atkinson, Theodore, 122.

Austin, Daniel, 33, 123.

Avery, John, 112.

Babcock, Rev. Luke, 50.
Mrs. Luke (Miss Cranston), 50.

Bacon, John, 32.
Mrs. John (Miss Goldthwaite), 32.
Judge, 33.
Mrs. —, 33.

Balston, Mrs. (Eunice Turner), 36.

Bangor, Bishop of, 53.

Barnard, Deacon John, 11.
Mrs. George M., 82.

Barrell, Colburn, 34.
Joseph, 32.
Mrs. Joseph, 16, 33.
Misses, 34.
Mrs. — (Miss Sayward), 33.

Barrett, Anna (Mrs. Henry Hill), 16, 72.
John, 16, 34, 35, 62, 72.
Mrs. John (Sarah Gerrish), 16, 35, 61, 72.
N. A., 35, 62, 72.
Samuel, 18, 35, 45.

Barrett, Mrs. Samuel (Mary Clarke), 16, 18, 35, 45.
 Sarah (Mrs. Samuel Cabot), 35.

Barrington, Admiral, 128, 131.

Barron, George, 41.
 Mary (Mrs. Stephen Brown), 40, 41.

Baury, Miss Mary B., 14, 68.

Bautineaux, Mary (Mrs. Edward Dumaresq), 112, 113.

Beale, Benjamin, 36.
 Mrs. Benjamin (Ann Copland), 36.
 Misses, 36.

Belcher, Jonathan, 15.

Berkeley, George (Bishop of Cloyne) 10, 17.

Besborough, Lord, 128.

Bethel, Slingsby, 97.

Bigelow, Jacob, 106.

Bill, Elizabeth (Mrs. Joshua Henshaw), 71.

Black, Mrs., 36.

Blackburn, J. B., 15, 18.

Blake, Mrs. John R., 52.

Bloomfield, Colonel, 129, 134.

Boardman, Mrs., 37.

Borland, John, 54, 108, 121.
 Mrs. John (Anna Vassall), 108.
 Phœbe (Mrs. Geo. Spooner), 108.

Bowditch, Nathaniel J., 19.

Bowdoin, Elizabeth (Lady Temple), 16, 37, 111.
 James, 15, 16, 37, 97, 111, 125.
 Mrs. James (Elizabeth Erving), 37.

James, Jr., 37.
 Pierre, 37.
 Sarah (Mrs. James, Jr.), 37.

Bowers, Mrs. —— (Mary Sherburne), 37.
 Rev. Peter, 54.

Bowler, Bathsheba (Mrs. Lanfrey De Lisle), 51.
 Metcalf, 37, 38, 51.
 Mrs. Metcalf, 38.
 Robert, 38.

Boy and Shark, see Brook Watson.

Boydell, Alderman, 134.

Boylston, Lucy (Mrs. Rogers), 99.
 Mr. ——, 60, 90.
 Nicholas, 38.
 Rebecca (Mrs. Moses Gill), 14, 58, 59.
 Thomas, 38, 58, 59, 99.
 Mrs. Thomas, 38.

Braddock, General Edward, 13.

Bransden, Mr., 128, 132.

Brattle, William, 14, 39.

Bridgham, Hannah (Mrs. Joseph Goldthwait), 57.

Brimmer, Martin, 119.

Bromfield, Abigail (Mrs. D. D. Rogers), 99.
 Henry, 99.
 Mrs. Henry (Margaret Fairweather), 99.

Brooks, Edward, 43.
 William G., 24.

Brougham, Lord John, 83.

Brower, John, 41, 55.

Brown, John B., 126.
 Mrs. (Miss Winthrop, Mrs. E. Sargent), 102.

Browne, Arthur, 39.
 Mrs. Arthur (Anna Gardiner), 16, 39, 122.
 Rev. Arthur, 39.
 Mrs. Arthur, 40.
 Benjamin, 36.
 Stephen, 40.
 Mrs. Stephen (Mary Barron), 40, 41.

Buckingham, 75.

Buffum, Mrs. David, 125.

Bulfinch, Mrs. Greenleaf, 125.

Burgo, Colonel, 128, 132.

Burke, John Bernard, 9, 120.

Burr, Thaddeus, 42.
 Mrs. Thaddeus (Eunice Dennie), 42.

Burroughs, Mrs. Charles, 40.

Byles, Mather, 11, 16, 62.

Cabot, Edward, 35.
 Samuel, 35.

Mrs. Samuel (Sarah Barrett), 35.

Calahan, Captain, 20 (*note*).

Calif, Mrs. Joseph (Miss Jordan), 43.

Campbell, Samuel, 77.

Camperdown, Lord (Admiral Duncan), 128, 131.

Carleton, Sir Guy, 46.

Carlisle, Bishop of, 54.

Cary, Miss, 18, 42.
 Samuel, 18, 42.
 Mrs. Samuel, 18, 42.
 Thomas, 42.
 Thomas G., 42.

Catten, Miss, 43.

Chandler, John, 88.
 Lucretia (Mrs. John Murray), 16, 25, 63, 88.
 Mary (Mrs. Benj. Greene), 63, 64, 67.

Chapman, Mrs. H. B., 13, 85.
 Mary G., 66.

Chardon, Peter, 43.

Charles I., 22, 110, 132.

Chatham, Earl of (William Pitt), 21, 24, 127, 132.

Chauncy, Charles, 16.

Checkley, Samuel, 28.

Checkley, Elizabeth (Mrs. Sam'l Adams), 28.
 Clark, Benjamin, 43.
 Mrs. Benjamin (Miriam Kilby), 43.
 Clarke, Elizabeth (Mrs. Jonathan Mayhew), 25, 84, 130.
 Isaac, 44.
 John, 25, 44, 84.
 Mrs. John (Eliz. Braeme), 25, 44.
 Mary (Mrs. Samuel Barrett), 16, 18, 35, 45.
 Miss (Mrs. Peter Oliver), 90.
 Richard, 16, 18, 20, 35, 44, 48, 49, 89, 134.
 Richard, Jr., 35, 44.
 Susan (Mrs. J. S. Copley), 16, 18, 20, 35, 44, 48, 63, 90, 134.
 William, 25, 44.

Cobb, Mrs., 71.
 Codman, Charles R., 100.
 John, 45.
 Mrs. John (Abigail Soley), 45.
 John Amory, 45.
 Misses, 30.
 Richard, 45.

Coffin, Miss (Mrs. E. H. Robbins), 47.
 Sir Isaac, 106.
 Thomas A., 46.
 Mrs. Thomas A., 47.

Coit, John, 66.
 Mrs. John (Mehitable Chandler), 66.
 Martha (Mrs. Daniel Hubbard, Mrs. Thos. Greene), 65, 66, 75.

Colburn, Jeremiah, 26.
 Coleman, Benjamin, 11.

Colt, Mrs. Henry (Elizabeth G.), 33, 86, 130.

Cooper, Samuel, 45.
 William, 11, 16.

Copland, Ann (Mrs. Benjamin Beale), 36.

Copley, Eliz. C. (Mrs. Gardiner Greene), 20, 22, 48, 49, 63, 64, 98, 133.
 Mrs. John S. (Susan Clarke), 16, 18, 20, 35, 44, 48, 90.

John S., Jr. (Lord Lyndhurst), 20, 22, 25, 48, 49, 64, 82, 98, 109, 131, 133, 134.

Sir Joseph William, 9.
 Mary, 20, 23, 48, 49, 98, 132, 133.
 Richard, 9, 10.

Mrs. Richard (Mary Singleton, Mrs. Peter Pelham), 9, 10, 130.
 Sarah (Mrs. Startin), 109.

Corcoran, W. W., 115.

Cornwallis, Viscount, 128.

Cranston, Miss (Mrs. Luke Babcock), 50.
 Thomas, 49.
 Mrs. Thomas, 49.

Crawford, Candace, 49.
 Crowninshield, Mrs. G. C., 47.
 Cummings, Alexander, 32.
 Elizabeth, 50, 130.

Cunningham, 18.
 Cupid caressing Venus, 128, 131.

Curtis, Charles P., 12, 92.

Curwen, Judge, 20, 71.

Cushing, Harriet A., 105.
 Mrs. Robert, 94.
 Thomas, 34.

Cutler, John, 17.
 Timothy, 11.

Cutting, Nathaniel, 24.

Cutter, Hannah, 112.

Cutts, Hampden, 72.
 Mrs. Hampden, 107.

Dalton, Henry R., 100.

Dana, Edmund, 50.
 Mrs. Edmund, 50.
 Francis, 50.
 Richard, 16, 50.
 Mrs. Richard (Miss Trowbridge), 50.
 Richard H., 50.

Dane, Joseph, 121.

Danforth, Mary, 37.

Davis, Mrs. Anstice (Miss Greenleaf), 125.

Dean, John Ward, 26.

De Blois, Elizabeth, 16.
 Gilbert, 15, 51.

De La Motte, General, 128, 132.

De Lisle, Mrs. Lanfrey (Miss Bowler), 51.

De Mountfort, Dr., 13, 52.

Dennie, Eunice (Mrs. Thaddeus Burr), 42.
 Sarah (Mrs. Wm. Merchant), 86.

Derby, Misses, 55.
 Mrs. Richard C., 50.

Dewing, Francis, 18.

De Windt, Mrs., 109.

De Winter, Admiral, 127.

Dexter, Miss, 32.
 Mrs. Gordon, 83, 99, 133.

Dixwell, John James, 105.

Dorchester, Lord, 46.

Dörr, Miss, 28.

Dowse, Mrs. (Relief Holland), 61.
 Relief (Mrs. Michael Gill), 60, 61.

Drake, Francis S., 116.
 Samuel G., 26, 76.

Duchenhausen, Colonel, 128, 132.

Dudley, 15.
 Joseph, 102, 111.
 Mrs. Joseph (Rebecca Tyng), 111.
 Viscount, 129.

Dumaresq, Ann (Mrs. Wm. Turner), 112, 113.
 Edward, 112, 113.

Dumaresq, Mrs. Edward (Mary Bautineaux), 112, 113.
 Francis, 52.
 Hellier, 52, 113.
 James, 52.
 Philip, 14, 52.
 Mrs. Philip (Rebecca Gardiner), 14, 16, 52, 122.
 Dummer, Anna (Mrs. John Powell), 96.
 Jeremiah, 96.
 Duncan, Lord, 128, 131.
 Mary (Mrs. Wm. Sargent), 102.
 Dunkerton, 132.
 Dunlap, William, 24.
 Dunmore, Lord, 52.
 Eaton, William Storer, 110.
 Eben, Baron, 129, 134.
 Edwards, Mary (Mrs. Ebenez. Storer), 110.
 Elder, Miss, 26.
 Eldon, Earl of, 82.
 Eliot, John, 34.
 Josiah, 53.
 Ellery, Mrs. —, 53.
 Mrs. Nathaniel (Ann Sargent), 52.
 Ellis, Roland, 113.
 Mrs., 115.
 Elton, Mrs. Margaret A., 39, 56.
 Erving, Elizabeth (Mrs. Jas. Bowdoin), 37.
 John, 16, 37.
 Miss (Mrs. Gov. Scott), 126.
 Escort, T. H. S. S., 128.
 Fairweather, Margaret (Mrs. Henry Bromfield), 99.
 Mrs., 131.
 Faneuil, Peter, 15.
 Farlean, Mrs. C. D., 13, 52.
 Farnsworth, Catharine (Mrs. John Hay), 21, 70.
 Fauconberg, Henry Bellasis, Earl of, 21, 53.
 Fayerweather, Mr., 53, 124.
 Miss (Mrs. John Winthrop), 124.
 Samuel, 53.
 Fitch, Ann, 54.
 Colonel, 54.
 Madame (Mrs. John Osborne), 104.
 Timothy, 55.
 Mrs. Timothy, 55.
 Fluker, Miss (Mrs. Jephson), 79.
 Thomas, 54, 79.
 Follen, Charles, 36.
 Mrs., 35.
 Forbes, John, 55, 87.
 Mrs. John (Dorothea Murray), 55, 87.
 John Murray, 55.
 Robert Bennett, 55.

Forbes, Mrs. Robert Bennett, 94.
 Foster, Isaac, 125, 126.
 Mrs. Isaac, 125.
 Isaac, Jr., 126.
 John, 76.
 Sarah (Mrs. Thos. Hutchinson), 76.
 William, 125.
 Fowle, Colonel, 55.
 William, 55.
 Frankland, Sir Henry, 15, 114.
 Franklin, Benjamin, 46, 80, 97, 120.
 Freeman, Frederick, 68.
 French, Henry F., 86.
 Frothingham, Esther (Mrs. Edmund Perkins), 94.
 Richard, 22.
 William, 94.
 Mrs. William, 94.
 Furness, Nathaniel, 76.
 Gage, Thomas, 44, 51.
 Gambadella, 114.
 Garden, Francis, 18.
 Gardiner, Abigail (Mrs. Oliver Whipple), 122.
 Anna, (Mrs. Arthur Browne), 16, 39, 122.
 Eliza (Mrs. Thos. Greene), 65.
 John, 56.
 John (Gardiner's Island), 65.
 Miss (Mrs. Robt. Hallowell), 122.
 Rebecca (Mrs. Philip Dumaresq), 14, 16, 52, 122.
 Robert H., 56.
 Sylvester, 15, 39, 56, 122.
 Mrs. Sylvester (Ann Gibbon), 56.
 William, 56.
 William P. T., 57.
 George II., 102.
 III., 22, 51, 70, 120, 128, 133.
 IV., 129, 134.
 Germaine, Mary (Mrs. Andrew Sigourney), 106.
 Gerrish, Benjamin, 61.
 John, 35, 61.
 Sarah (Mrs. John Barrett), 16, 35, 61, 72.
 Gibbon, Ann (Mrs. Sylvester Gardiner), 56.
 Gibbs, Margaret (Mrs. Nath'l Appleton), 31.
 Gibraltar, Siege of, 128, 132.
 Gill, John, 58.
 Mrs. John (Elizabeth Abbott), 58.
 Mrs. Michael (Relief Dowse), 60, 61.
 Moses, 14, 58, 59.
 Mrs. Moses (Rebecca Boylston), 14, 58, 59.
 Mrs. Moses (Sarah Prince), 58, 59.
 Glover, Mrs. Eliza L., 81.

Goldthwait, Ezekiel, 32, 57.
 Mrs. Ezekiel, 57.
 Joseph, 57.
 Miss (Mrs. John Bacon), 32.
 Philip, 57.
 Thomas, 102.
 Mrs. Thomas (Esther Sargent), 102.

Gookin, Daniel, 68, 81.
 Eliza (Mrs. Daniel Greenleaf), 68.
 Miss (Mrs. Joseph Lemmon), 81.
 Sheriff, 68.

Gordon, Lord George, 22.

Gore, Christopher, 112.
 Miss (Mrs. Samuel Torrey), 112.

Graham, Baron, 129.

Graves, Henry, 125.
 Katharine (Mrs. James Russell), 100.
 Margaret (Mrs. Samuel Cary), 42.
 Thomas, 100.

Gray, Elizabeth (Mrs. S. A. Otis), 91.
 Harrison, 16, 68, 91.
 John, 68, 91.
 Mrs. John (Mary Otis), 91.

Greaton, General, 68.

Green, Joseph, 16, 62.
 Mrs. Joseph, 63.
 Joshua, 62.
 N., 80.
 Valentine, 132, 133.

Greene, Ann Gould, 65.
 Anne Reading, 65.
 Benjamin, 16, 25, 63, 67.
 Mrs. Benjamin (Mary Chandler), 63, 64, 67.
 Francis, 67.
 Gardiner, 20, 25, 63, 67, 88.
 Mrs. Gardiner (Ann Redding), 63.
 Mrs. Gardiner (Elizabeth Copley), 20, 22, 48, 49, 63, 64, 98, 133.
 Mrs. Gardiner (Elizabeth Hubbard), 64.
 John, 65.
 John S. C., 47, 48, 63, 64, 88.
 Joseph, 64.
 Mrs. Joseph, 64.
 Katharine (Mrs. John Amory), 16, 30.
 Matthew, 67.
 Nathaniel, 65, 67.
 Robert, 64.
 Rufus, 30.
 Mrs. Rufus, 30.
 Thomas, 65, 66.
 Mrs. Thomas (Eliza Gardiner), 65.
 Mrs. Thomas (Martha Coit), 65, 66.

Greenleaf, Daniel, 68.
 Mrs. Daniel (Eliza Gookin), 68.
 Hannah (Mrs. John Apthorp), 32, 125.
 Stephen (Sheriff), 32, 125.
 Mrs. Stephen, 32.
 Stephen, 68.

Greenough, 114.

Greenwood, John, 17.

Grey, Lady Jane, 128, 134.
 Susannah (Mrs. John Richards), 99.

Hagar and Ishmael, 127, 132, 133.

Hall, George W., 36.
 Hugh, 14, 68.
 Miss, 69.

Hallowell, Benjamin, 69.
 Mrs. Robert (Miss Gardiner), 122.
 Sarah (Mrs. Samuel Vaughan), 69.

Hancock, John (Gov.), 15, 16, 34, 42, 70, 105, 112.
 Mrs. John (Dorothy Quincy), 16, 105.
 John (Rev.), 69.
 Thomas, 16, 69.
 Mrs. Thomas (Lydia Henchman), 69, 70.

Harris, Edward D., 54.
 Mrs. Edward D., 125.

Harrison, Peter, 10, 17.

Haskins, David G., 66.

Hay, Mrs. John (Catharine Farnsworth), 21, 70.

Hayden, 43.

Hayes, John L., 83.

Hayward, J. M., 72.
 Judge, 126.

Hazen, R. L., 87.

Heathfield, Lord, 128, 129, 131, 134.

Henchman, Daniel, 69.
 Lydia (Mrs. Thomas Hancock), 69, 70.

Henshaw, Joseph, 71.
 Mrs. Joseph (Sarah Henshaw), 16, 71.
 Joshua, 71, 72.
 Mrs. Joshua (Elizabeth Bill), 71.

Hewlett, J. A., 114.

Hill, Hannah (Mrs. Samuel Quincy), 97, 98.
 Henry, 72.
 Mrs. Henry (Anna Barrett), 16, 72.

Holland, Relief (Mrs. Dowse), 61.

Hollis, Thomas, 72.

Holmes, Mrs. Isaac (Miss Amory), 73.
 James G., 69, 73.
 John B., 73.
 Miss (Mrs. Thomas Amory), 29, 73.

Holmes, Oliver Wendell, 46, 78.
 Mrs. Oliver Wendell, 78.
 William, 73.

Holyoke, Edward, 16, 72.
 Edward A., 72.

Hooper, Alice, 74.
 Robert, 74.
 Mrs. Robert, 74.
 Mrs. Robert C., 74.
 Samuel, 74.
 Sarah, 113.

Howe, Lord, 128, 131.

Hubbard, Charles T., 75.
 Daniel, 66, 75.
 Mrs. Daniel (see Martha Coit), 65, 66, 75.
 Thankful, 75, 131.
 Thomas, 75.

Hull, Miss, 53.

Hurd, Nathaniel, 17, 75.

Hutton, Henry, 94.
 Mrs. Henry (Elizabeth R. Pepperell), 94.

Hutchings, Mrs. Wm. V., 95.

Hutchinson, Madame (Mrs. John Osborn), 104.
 Thomas, 15, 16, 44, 51, 56, 57, 62, 68, 76.

Inches, Miss, 77.
 Mrs. Henderson (Miss Jackson), 16, 77.

Inman, Mrs. Ralph (Elizabeth Murray), 77.

Irving, John, Jr., 34.
 Washington, 13.

Izzard, Ralph, 20, 78, 126.
 Mrs. Ralph, 20, 78, 126.

Jackson, Charles, 78.
 Francis H., 79.
 James, 78.
 John B. S., 11.
 Jonathan, 77, 78.
 Mrs. Jonathan (Hannah Tracy), 79.
 Joseph, 126.
 Miss (Mrs. Henderson Inches), 16, 77.
 Miss (Mrs. Wendell), 78.
 Patrick, 78.
 Susan Cabot, 78.

James II., 128, 132.

Jay, John, 80.

Jennys, Richard, Jr., 17.

Jephson, Mrs. (Miss Fluker), 79.

Johnson, Thomas, 18.

Jones, William, 79.

Jordan, Dominicus, 43.
 Miss (Mrs. Joseph Calif), 43.

Joy, Abigail, 67.
 Mrs. Benjamin, 33.

Kennedy, Susan C., 26.

Kent, W. N., 114.

Kilby, Miriam (Mrs. Benjamin Clark), 43.

Kimball, Moses, 38.

Kinnaird, Lord, 50.

Knight, Mrs. M., 52.

Kneller, Sir Godfrey, 15.

Knox, Henry, 130.
 Mrs., 79.
 William, 79.

Lafayette, Genl. Gilbert Motier de, 51.

La Hogue, Battle of, 129.

Langdon, John, 79.
 Walter, 80.

Woodbury, 79.
 Mrs. Woodbury, 80.

Laurens, Henry, 80.

Leach, John, 86.

Lee, Henry, 78.
 Jeremiah, 14, 80.
 Mrs. Jeremiah (Martha Sweet), 14, 80.

Mrs. Thomas J., 121.

Col. W. R., 80.
 Gen. William Raymond, 15, 81.

Lemmon, Joseph, 81.
 Mrs. Joseph (Miss Swett), 81.
 Mrs. Joseph (Miss Gookin), 81.

Lenox, James, 74, 122.

Lewis, George R., 99.
 Thomas, 81.

Liopoldt, 15.

Lloyd, James, 54.

Longfellow, H. W., 94.

Loring, Francis C., 96.
 Mrs. George B., 95.
 Mrs. Henry, 106.

Lothrop, Samuel K., 46.

Low, Sarah, 53.

Lowell, Francis C., 78.
 John, 81.

Lynde, Benjamin, 90.
 Miss (Mrs. Andrew Oliver, Jr.), 90.

Lyndhurst, Lord (J. S. Copley, Jr.), 20, 22, 25, 48, 49, 64, 82, 98, 109, 131, 133, 134.

MacCarty, Esther (Mrs. Epes Sargent), 102, 103.

Macpheadris, Archibald, 85.
 Mrs. Archibald (Miss Wentworth), 85.

Miss (Mrs. Jonathan Warner), 118.

Manigault, Joseph, 126.

Mansfield, Lord, 22, 56, 127, 133.

March, Lord, 127, 134.

Merchant, Henry, 85.
 Mars, Venus, and Vulcan, 13, 85.
 Marshall, Thomas, 83.
 Mrs. Thomas (Miss Allen), 83.
 Mrs., 83.
 Marston, George, 85.
 Nymphas, 16, 84.
 Mason, John, 122.
 Mather, Cotton, 11.
 May, Joseph, 83.
 Mayhew, Jonathan, 17, 25, 84, 130.
 Mrs. Jonathan (Elizabeth Clarke), 25, 84, 130.
 McWhorter, Alexander, 85, 130.
 Mrs. Alexander, 85, 130.
 Prof. Alexander, 86.
 Merchant, William, 86.
 Mrs. William, 86.
 Mifflin, Charles, 86.
 Rebecca Edgel, 86.
 Samuel, 86.
 Miller, Charles E., 43.
 Milton, John, 24.
 Moffat, Catharine (Mrs. Wm. Whipple), 122.
 John, 122.
 Monmouth, Duke of, 128, 132.
 Moorhead, John, 11.
 Morton, Mrs., 86.
 Murray, Dorothea (Mrs. John Forbes), 55, 87.
 Elizabeth (Mrs. Ralph Inman), 77.
 Elizabeth (Mrs. E. H. Robbins), 87.
 James, 55, 77, 86.
 Sir James, 87.
 Col. John, 87.
 Mrs. John (Lucretia Chandler), 16, 25, 63, 88.
 Rev. John, 88.
 Mrs. John (Judith Sargent), 88.
 Nativity, The, 129, 132.
 Nelson, Mary (Mrs. Jonathan Warner), 118.
 Temple, 118.
 Neptune, 89.
 Newton, Mrs. E. A., 89.
 John, 88.
 J. L., 75.
 Thomas, 89.
 Northampton, Earl of, 129.
 Northumberland, Duke of, 106, 128, 134.
 Ogilvie, Dr., 89.
 Oliver, Andrew, 89, 90, 115.
 Andrew, Jr., 16, 90.
 Mrs. Andrew, Jr., (Miss Lynde), 90.
 Elizabeth (Mrs. Geo. Watson), 119.
 F. E., 90.
 Griselda (Mrs. Samuel Waldo), 115.
 Oliver, Miss, 115.
 Peter, 16, 89, 90, 119.
 Mrs. Peter (Miss Clarke), 90.
 Orange, Prince of, 127, 134.
 Osbaldiston, Richard, 54.
 Osborn, Catharine (Mrs. E. Sargent, Jr.), 16, 103, 120.
 John, 104.
 Mrs. John (Miss Pierce), 104.
 Mrs. John (Sarah Woodbury, after.
 Mrs. Sam'l Watts), 104, 120, 121.
 Mary (Mrs. Edward Watts), 121.
 Sarah (Mrs. Sam'l Watts), 120, 121.
 Otis, Harrison Gray, 91.
 Mrs. Harrison Gray, Jr., 37.
 James, 16, 84, 90, 91, 116.
 Mrs. James (Miss Allyne), 91.
 John, 91.
 John Gray, 68.
 Mary (Mrs. John Gray), 91.
 Mercy (Mrs. James Warren), 16, 91, 116, 117.
 Samuel Allyne, 91.
 Mrs. Samuel Allyne (Elizabeth Gray), 91.
 William C., 68, 91.
 Oxnard, Thomas, 120.
 Mrs. Thomas (Sarah Osborne), 120.
 Parker, Susannah (Mrs. Hugh Adams), 27.
 Parsons, H. E., 92.
 Jonathan, 91.
 Payne, Edward, 16, 34.
 Peabody, A. P., 122.
 Peale, Charles W., 14.
 Pearce, Bishop, 53.
 Peck, Mrs. Philip, 126.
 Pelham, Charles, 10, 12, 92.
 Henry, 10, 92.
 Peter, 10, 11, 12, 16, 17.
 Mrs. Peter (Mary Singleton [Mrs. Richard Copley]), 9, 10, 130.
 William, 10.
 Pepperell, Elizabeth (Mrs. Nathaniel Sparhawk), 107.
 Elizabeth R. (Mrs. Henry Huntington), 94.
 Sir William, 52, 93, 107.
 Lady Wm. (Elizabeth Royal), 92.
 Percy, Earl, 106.
 Perkins, Augustus Thorndike, 51, 94.
 Edmund, 94.
 Mrs. Edmund (Esther Frothingham), 14, 94.
 Henry, 94.
 James, 94.
 Mrs. James, 16.
 Samuel G., 94.

Perkins, Thomas H., 94.
 Phillips, Quincy, 98.
 Mrs. Thomas W., 43.
 William, 16, 34.
 Pickman, Benjamin, 94.
 Mrs. Benjamin (Mary Toppin), 95.
 Pierce, Miss (Mrs. John Osborne), 104.
 Pierpont, 95.
 Pierson, Major, 127, 132, 134.
 Pitt, Wm. (Lord Chatham), 21, 24, 127, 132.
 Plaisted, Mr., 55.
 Porter, Mrs. A. S., 113.
 Mrs., 18.
 Powell, John, 96.
 Mrs. John (Anna Dummer), 96.
 Pratt, Mrs. Mary B., 41, 58, 59, 60, 61.
 Prescott, Wm. G., 67.
 Priestley, Joseph, 120.
 Prince, Sarah (Mrs. Moses Gill), 58, 59.
 Thomas, 11, 58, 59.
 Pringle, Mrs., 96.
 William B., 96.
 Putnam, George P., 13, 117.
 Pyrenees, Battle of, 127, 133.
 Quincy, Dorothy (Mrs. John Hancock), —
 Mrs. Scott), 16, 105.
 Josiah (Merchant), 16, 96, 97.
 Josiah, Jr., 16, 97.
 Josiah (President), 97.
 Josiah, 97.
 Samuel, 16, 97.
 Mrs. Samuel (Hannah Hill), 97, 98.
 Quint, Colonel, 129, 134.
 Raymond, Mrs. C. B., 89.
 Rea, Mrs. Daniel, 98.
 Red Cross Knight, 83, 98, 133.
 Redding, Ann (Mrs. Gardiner Greene), 63.
 Remington, Abigail (Mrs. Wm. Gardiner), 56.
 Resurrection, The, 24, 129.
 Revere, John, 98.
 Paul, 17, 87, 98.
 Richards, Ann Prentice, 99.
 John, 99.
 Mrs. John (Catharine Saltonstall), 99.
 Richardson, William M., 86.
 Robbins, Anne S., 47.
 Edward H., 87.
 Mrs. Edward H. (Miss Coffin), 47.
 Mrs. Edward H. (Elizabeth Murray), 87.
 James M., 20 (*note*), 56, 78, 87.
 Robson, Captain, 20 (*note*).
 Rogers, Daniel D., 99.
 Mrs. Daniel D. (Abigail Bromfield), 99.

Rogers, Henry B., 96, 100.
 Mr. —, 99.
 Mrs. Lucy (Miss Boylston), 99.
 N. E., 53.
 Ronchon, John, 106.
 Mary (Mrs. Andrew Sigourney), 106.
 Ross, Mrs., 107.
 Royal, Elizabeth (Lady Pepperell), 92.
 Isaac, 93.
 Russell, Chambers, 16, 100.
 Edward, 109.
 James, 100.
 Mrs. James (Katharine Graves), 100.
 Sabine, Lorenzo, 68.
 Saint Catharine, 133.
 Saint Jerome, 133.
 Salisbury, Elizabeth (Mrs. Samuel Barrett), 35.
 Saltonstall, Abigail (Mrs. George Watson), 119.
 Catharine (Mrs. John Richards), 99.
 Gurdon, 99.
 Leverett, 101.
 Richard, 16, 101.
 Samuel and Eli, 24, 127, 133.
 Sargent, Ann (Mrs. Nathaniel Ellery), 52.
 Daniel, 102.
 Epes, 16, 29, 101, 102, 103.
 Mrs. Epes (Esther MacCarty), 102, 103.
 Epes, Jr., 102.
 Sargent, Mrs. Epes, Jr. (Catharine Osborn), 16, 103, 120.
 Esther (Mrs. Thomas Goldthwait), 102.
 Horace Binney, 112.
 Ignatius, 29, 88, 122.
 John, 102.
 Judith (Mrs. John Murray), 88.
 Paul Dudley, 102.
 Sarah (Mrs. Nath'l Allen), 29, 102.
 William, 102.
 Mrs. William (Mary Duncan), 102.
 Winthrop, 88, 102.
 Saul and Samuel, 24, 127, 133.
 Savage, Samuel P., 100, 131.
 Saward, Mr., 33.
 Schlippegnell, Colonel, 128, 132.
 Scollay, John, 105, 106.
 Mrs. John, 106.
 Scott, Colonel, 105.
 Governor, 126.
 Mrs. Governor (Miss Erving), 126.
 Mrs. Olney, 105.

Scott, Mrs. — (Dorothy Quincy), 16, 105.
 Winfield, 106.

Searle, George, 18.

Sewall, Joseph, 11, 17.

Shaw, Lemuel, 100.
 Mrs. Lemuel, 100.

Lemuel, Jr., 101, 130.

Sheafe, Sir Roger, 106.

Sherburne, Mrs. John H., 85, 118.
 Joseph, 37.
 Mary (Mrs. Bowers), 37.
 Samuel, 118.
 Mrs. Samuel (Mary Warner), 118.

Shillaber, Daniel, 14, 94.

Shirley, William, 11, 13.

Sidmouth, Viscount, 128.

Sigourney, Andrew, 106.
 Mrs. Andrew (Mary Germaine), 106.
 Andrew, Jr., 106.
 Mrs. Andrew, Jr. (Mary Ronchon), 106.

Simpson, Jonathan, 89.
 Miss, 89, 108.

Singleton, John, 9, 20.
 Mary (Mrs. Richard Copley), —
 Mrs. Pelham), 9, 10, 130.

Sligo, Marquis of, 39.

Smibert, John, 10, 15, 16, 17.
 Mrs. John (Mary Williams), 17.
 Nathaniel, 17.

Smith, Mrs. Henry, 49.
 Isaac, 108.
 Mrs. Isaac (Elizabeth Storer), 108.
 James, 77.
 Thomas C., 108, 110.
 W. S., 108.
 Mrs. W. S. (Miss Adams), 108.

Snow, Mrs. William C., 37.
 William T., 62, 63, 93.

Sohier, Edward, 31.
 William, 47, 107, 113.

Soley, Abigail (Mrs. John Codman), 45.

Sparhawk, D. H., 107.
 John, 107.
 Nathaniel, 16, 107.
 Mrs. Nathaniel (Elizabeth Pepperell), 107.
 William P., 93.

Spencer, Lord, 128.

Spinner, Mrs., 109.

Spooner, Mrs. Geo. (Phoebe Borland), 108.

Stafford, Lord, 15.

Staigg, R. M., 114.

Startin, Mrs. (Sarah Copley), 109.

Stevens, John, 88.

Stevens, J. R., 110.
 Mrs. Robert (Anstice E. Wignell), 109.
 William, 109.
 Mrs. Wm. (Elizabeth Allen), 109.

Stockdale, 27.

Storer, Ebenezer, 110.
 Mrs. Ebenezer (Mary Edwards), 110.
 Elizabeth (Mrs. Isaac Smith), 108.

Stuart, Gilbert, 45, 102.

Sturgis, Mrs. Russell, 94.

Suffolk, Duke of, 128, 134.

Sweet, Martha (Mrs. Jeremiah Lee), 14, 80.

Swett, Rev. Dr., 81.
 Miss (Mrs. Lemmon), 81.

Tappan, Winthrop, 111.

Temple, Mrs. C. M., 35.
 Sir John, 16, 37, 110, 111.
 Lady (Elizabeth Bowdoin), 16, 37, 111.

Thacher, Peter, 119.
 Judge, 111.

Thatcher, H. K., 54, 79.
 Mrs. Lucy F., 54.

Thew, R., 134.

Thompson, Mrs., 98, 120.

Thorpe, Mrs., 49.

Timmins, George Henry, 109, 132.

Todd, Mrs., 72.

Toppan, Bezaleel, 95.
 Christopher, 95.
 Mary (Mrs. Benj. Pickman), 95.

Torrey, Samuel, 112.
 Mrs. Samuel (Miss Gore), 112.

Tracy, Hannah (Mrs. Jona. Jackson), 79.
 Patrick, 79.

Treadwell, Madame, 112.

Tribute Money, 127.

Trott, Mrs. E. J., 123.
 J. F., 126.

Trowbridge, Edmund, 50.
 Miss (Mrs. Richard Dana), 50.

Trumbull, John, 18.

Tufts, Captain, 115.
 Eliza (Mrs. Vose), 115.

Turner, Eunice (Mrs. Balston), 36.
 Humphrey, 112.
 John, 36.
 General, 129, 134.
 Mary, 16, 112.

Robert, 18.
 Samuel E., 112.
 Samuel F., 113.
 William, 112.
 Mrs. William (Ann Dumaresq), 112, 113.

Tyng, Edward, 111.

Tyng, Eleazer, 19, 111.
 Rebecca (Mrs. Joseph Dudley), 111.
 Unknown Portraits, 113, 114, 131, 132.
 Updyke, 57.
 Upham, Mrs. Charles, 78.
 Urquhart, Mrs., 79.
 Vandyck, Anthony, 15.
 Vassal, Anna (Mrs. John Borland), 108.
 Mrs. Leonard, 54.
 Vassall, William, 15.
 Vaughan, Samuel, 69.
 Mrs. Sam'l (Sarah Hallowell), 69.
 W. M., 69.
 Verplanck, Crommelin, 114.
 Julian C., 115.
 Vinal, Mrs. Judge, 114.
 Virgin and Child, 133.
 Vose, Mrs. Elijah, 115.
 Mrs. (Eliza Tufts), 115.
 Wainwright, Peter, 44, 84.
 Wait, Daniel, 117.
 Waldo, Jonathan, 107.
 Mrs. Samuel (Griselda Oliver), 115.
 Ware, Mrs. John, 88.
 Warner, Jonathan, 118.
 Warner, Mrs. Jonathan (Mary Nelson), 118.
 Mrs. Jonathan (Miss Macpheadris), 118.
 Mary (Mrs. Samuel Sherburne), 118.
 Warren, James, 91, 116, 117.
 Mrs. James (Mercy Otis), 16, 91,
 116, 117.
 John Collins, 116.
 Joseph, 115.
 Charles H., 91.
 Mrs. Charles H., 42.
 Miss (Mrs. Arnold Welles), 116.
 Richard, 116.
 Winslow, 117.
 Washington, George, 13, 45, 83, 117.
 Waterson, R. C., 75, 131.
 Watson, Brook [Boy and Shark], 21, 46,
 118, 128, 132.
 Elkanah, 16, 21, 119.
 Mrs. Elkanah, 16.
 George, 119.
 John, 119.
 Robert, 119.
 Watt, James, 120.

Watts, Edward, 121.
 Mrs. Edward (Mary Osborn), 121.
 Samuel, 120, 121.
 Mrs. Samuel (Sarah Woodbury, Mrs. John Osborn), 104, 120, 121.
 Welles, Arnold, 116.
 Jane, 79.
 Wellington, Duke of, 127, 134.
 Welsteed, William, 12, 121.
 Wendell, John, 16.
 Mrs. (Miss Jackson), 78.
 Wentworth, 15.
 John, 85.
 Sir John, 121, 122.
 Lady (Frances D. Wentworth), 16, 121.
 Miss (Mrs. Archibald Macpheadris), 85.
 Samuel, 121.
 Wesselhoeft, W., 76.
 West, Benjamin, 19, 92.
 Weston, Lord, 128.
 Whipple, Mrs. Oliver (Abigail Gardner), 122.
 William, 122.
 Mrs. Wm. (Catharine Moffat), 122.
 White Family, 113.
 Rev. Mr., 123.
 Whitmore, William H., 11, 26.
 Wibird, Richard, 123.
 Wignell, Anstice E. (Mrs. Robert Stevens), 109.
 Wilkes, John, 56.
 Williams, John S., 118.
 Mary (Mrs. John Smibert), 17.
 Winslow, Edward, 123.
 John, 123.
 Joshua, 123.
 Misses, 105.
 Winthrop, Adam, 123, 124.
 Winthrop, Governor John, 15.
 John, 102, 124.
 Mrs. John (Miss Fayerweather), 124.
 Colonel John, 124.
 Miss (Mrs. Epes Sargent), 102.
 Robert C., 37, 125.
 Thomas L., 37.
 Woodbury, Sarah (Mrs. John Osborn), 104.
 Wyman, Morrill, 99.

